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America's Poet
Friedrich Schiller

Which Way America

Will the Nation Survive?

JOHANN CHRISTOPH
FRIEDRICH VON
SCHILLER
1759 - 1805

POET
DRAMATIST
HISTORIAN



THE SECRET KNOWLEDGE OF FRIEDRICH SCHILLER

Forcefully attacking what passes for culture in our own day, Helga Zepp LaRouche presents the ideas and accomplishments of Friedrich Schiller, the greatest poet of the modern era, whose celebration of the joys and responsibilities of mankind's struggle to free itself from the chains of oligarchical privilege made him the most popular playwright, poet, and historian of our Republic's early years. Tackling the most difficult problem considered by Schiller—how to create the quality of genius required for scientific and social advancement—LaRouche analyzes the Neoplatonic philosophical tradition that culminated in Schiller's insistence that individuals must rise to the level of greatness demanded of them to shape world history. Through a detailed discussion of one of Schiller's major poems, LaRouche lays bare the "secret knowledge" of the poetic principle in art which uplifts the moral and intellectual qualities of men to the level of true reason.

AMERICA'S UNPAID DEBT TO THE EUROPEAN REPUBLICANS



By 1824, the European aristocracy had succeeded in halting the spread of the republican revolutionary movement initiated through the international collaboration that won the American War of Independence, and were setting their sights on the balkanization of the American republic through the British-controlled campaign for Jacksonian mobocracy. To save the nation, Europe's foremost republican statesman, General Lafayette, joined in a successful plan to restore America's consciousness of its humanist purpose by touring the country for the presidential election of John Quincy Adams.

WILL AMERICA SURVIVE?

Nothing short of mass brainwashing of the American population has been undertaken by the traitorous kooks of the Aquarian Conspiracy through their control of the national media, political and educational institutions, and a significant portion of the military establishment. If this sounds like 1984, then you are beginning to catch on to the most open conspiracy the world has ever seen—and you may soon be ready to join the battle against the mind-destroying purveyors of drugs and cult kookery.



A CHALLENGE TO FELLOW MUSICIANS

A leading member of Musicians for LaRouche, noted soprano Joan Moynagh discusses the impact of her classical music performances on campaign audiences, and offers a strong critique of the intellectual narrowness and immaturity of her colleagues and students in the music profession. Who says politics and great art don't mix?



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New York City's
Central Park

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Will America Survive?

“ ‘The American War is over,’ Benjamin Rush wrote in 1787, ‘but that is far from the case of the American Revolution. On the contrary, nothing but the first act of the great drama is over.’ Not only was the Revolution ongoing, as Rush said; it had preceded the military confrontation. ‘The war was no part of the revolution,’ John Adams reflected in 1815, ‘but only an effect and consequence of it.’ *The revolution was in the minds of the people.* This radical change in the principles, opinions, sentiments, and affections of the people was the real American Revolution. Long before the first shot is fired, the revolution begins. Long after truce is declared, it continues to overturn lives.”

The above quotation, including emphasis, is from the book, *The Aquarian Conspiracy*, written by Marilyn Ferguson and commissioned by a Club of Rome associate. Ferguson, in quoting the Founding Fathers, attempts to falsely portray the leadership of the American revolution as a bunch of radical freaks, a “liberation movement” whose interest lay in a “revolution of the mind,” irrespective of their struggle to prevent Britain from suppressing America as it did colonial India.

Without doubt, the Aquarian Conspiracy today is indeed such a movement—a network of kooks and cultists who operate as a demented ruling elite, carrying out United States policy for the British oligarchy.

Throughout the 1960’s and ’70’s, horrified Americans watched their children perverted by the counterculture. Now these same people are willfully brainwashing themselves, increasingly losing touch with reality. They are bridging the generation gap by jumping onto a precipice, and they threaten to take the nation with them.

The same British-Trilateral Commission conspiracy which placed the demented Jimmy Carter in the presidency, is subverting every level of government and national life. But this conspiracy is not new. The Aquarian Conspiracy is only a more evil version of the Tory Jacobinism which John Adams and his son John Quincy dedicated their lives to defeating. The ancestors of the puppet masters who run Jimmy Carter ran Thomas Jefferson, Aaron Burr, Danton and Marat.

How brazenly Ferguson flouts the American revolution, which was fought precisely to defeat these anti-humanist irrationalists, the British oligarchs who wished to reduce America and the world to the conditions of “noble” savagery. This nation was built by an international conspiracy of Neoplatonists whose collaborated strategy to defeat the British lay in raising the populations in America and Europe up to the level of reason.

America’s great playwright and poet, the German Friedrich Schiller, presents the difference

between Jacobinism, the Aquarian Conspiracy, and the American Revolution quite explicitly in his play *William Tell*. Tell, the hero, assassinates the despotic governor who is oppressing the people of Switzerland. He becomes a leader of a popular insurrection to free the land. At the same time as Tell kills the governor, who is a Hapsburg agent, the Hapsburg monarch himself is assassinated by his cousin in an act of personal revenge. The cousin flees to Tell for asylum, only to be refused. For Tell’s revolution is to be guided by the principles of natural law, not Jacobin terror.

Since the Jeffersonian presidency, the international humanist conspiracy has suffered a series of major defeats, despite the offsetting effects of the Lincoln presidency, the efforts of Count Witte in Russia and Gabriel Hanotaux in France, and the Ecole Polytechnique and Göttingen University scientific networks led by Gaspard Monge, Lazare Carnot, Karl Friedrich Gauss and Georg Friedrich Bernhard Riemann. Lincoln succeeded in rallying the nation to defeat Britain’s Civil War conspiracy, despite the ugly effects on the nation left by the Jefferson-Jackson mobocracy. Witte and Hanotaux were also successful temporarily, only to be eventually driven from power. Two world wars and the imminent threat of a third bear witness to mankind’s failure to decisively defeat the oligarchs.

Kookery at the Top

It sounds like a bad joke to be told that the top Pentagon brass receive daily horoscopes and biorhythm reports on Soviet leaders as part of the intelligence briefing upon which they base strategic assessments. Or that top military echelons, along with leaders of indus-

try and members of Congress, regularly attend brainwashing sessions. Yet that is the case. As Ferguson reports, the Aquarian Conspiracy is treason that has penetrated to the topmost layers of the nation:

"One veteran bureaucrat at the National Institute of Mental Health said, 'There are a lot of us in the woodwork.' He was referring to a loose coalition of conspirators in agencies and on Congressional staffs. Within the Department of Health, Education and Welfare, innovators have created informal rap groups to share their strategies for slipping new ideas into a resistant system and to give each other moral support.

"Concepts that might otherwise appear 'far out' can be given legitimacy by a single Federally funded program." Ferguson leaves no doubt that these "concepts" are anything other than the delusional ravings of a bunch of psychotics. "Research projects on meditation, biofeedback, psychic phenomena, and alternative medical approaches have been funded by the Department of Defense. . . . Several years ago Admiral Elmo Zumwalt, then head of United States naval operations, proposed a 'human goals' program that met considerable resistance from old-timers in the service. In 1975 a similar program, renamed Leadership and Management Training, was introduced. Admirals and the Chief of Naval Education and Training were among the attendees, and they endorsed the idea that all company commanders receive instruction in human behavior areas."

Like the earlier MK-Ultra project that administered LSD to unsuspecting enlisted men and large numbers of youth, and thus created the counterculture, these ego-stripping sessions gained re-

cruits. Ferguson gloats: "The meditative technique, cleansed of ideology, was a smash. Feedback from the company commanders was so favorable that the [Leadership and Management Training] guides have since been adopted for use throughout the armed services. . . . All basic training programs must now include mention of relaxation and meditation as an alternative to drug use." No wonder the U.S. army in Germany is the scandal of Europe!

The United States Congress is similarly tainted. It has already established a "Clearing House for the Future," which holds seminars for a hundred Congressmen at a time, addressed by kooks such as "right to die" advocate Elizabeth Kubler-Ross. A recent such seminar considered the financial burden to the nation imposed by elderly "useless eaters" who are now kept in nursing homes because they are incontinent. Glee-fully, they reported a solution to the problem of disposing of those whose survival does not depend upon life support systems such as dialysis: give these senior citizens large-size diapers and turn them back on the streets to fend for themselves.

A Decisive Victory

The U.S. ruling elite is scarcely competent any longer to comprehend the enormity of their national betrayal; they are either already psychotic or wilfully driving themselves mad. Meanwhile, the average citizen is being worn down into submission by large-scale exercises in brainwashing: through deliberately contrived emergencies and disasters, the deliberate collapse of the U.S. economy, the threat of nuclear war. So far, there are only pockets of resistance, organized around the

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Society of Jesus

To the Editor:

I have just read your editorial in the February 1980 issue of *The Campaigner*, entitled "The Society of Jesus: Evil Heirs of Aristotle." Please make note that the University of Notre Dame, which I attended, is and has always been under the control of the Congregation of the Holy Cross, not the Society of Jesus, which you have so accurately portrayed in your article.

Serge A. Martinez
Omaha,
Nebraska

Thomas Jefferson

To the Editor:

I liked reading Donald Phau's essay on "The Treachery of Thomas Jefferson" in the March issue of *The Campaigner*. It eliminated another "black hole" in my knowledge of human history, so that from his work one has an actual basis for looking at that period. The international character of the anti-republican British conspiracy around 1800 became even clearer to me when I learned through a small note in a book by a certain Victor W. von Hagen, *Der Ruf der neuen Welt—Deutsche bauen America* (Droemer Knaus 1974; originally published in the U.S.A.), p. 209, that Madame de Staël was a cousin of Jefferson's Secretary of the Treasury Albert Gallatin, who had been born in Switzerland in 1761. So you have it all in the family: American anti-industrialism and the organizing activities against Europe's Neoplatonic cultural tradition.

By the way, it would be fine if you would be able to detail the actual character of the Humboldt

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General Lafayette at the time of his U.S. tour in 1824.

*The Strategic Significance
of Lafayette's 1824 Tour*

America's Unpaid Debt to The European Republicans

by Warren Hamerman

"Schiller is less followed though inspired by a genius of higher elevation."

—John Quincy Adams, *Diary*, 1799

"France, Germany, Poland, furnished to the armies of this Union in our revolutionary struggle, no inconsiderable number of officers of high rank and distinguished merit."

—John Quincy Adams,
Oration on Lafayette, 1834

In the wake of the global economic depression which struck with full force after the Napoleonic Wars ended in 1815, the young American republic faced one of the greatest crises in its history. Collapsing prices, widespread unemployment and unstable currencies characterized Europe. In 1819, panic swept the United States.

The British oligarchy, their banking agents of the House of Rothschild and Baring Brothers, were pushing the economic strangulation and genocide programs of Parson Malthus and Adam Smith upon the United States and the world. If America could be recaptured through the combination of internal factionalization, corruption and foreign aggression which George Washington had warned against in his Farewell Address, not merely the United States, but the entire international republican movement—the heirs of Benjamin Franklin—would suffer a strategic defeat.

During the year 1824, a presidential election of enormous consequence occurred, representing an issue of the utmost strategic priority. James Monroe had finished his second term. Andrew Jackson, backed by the American Jacobin Thomas Jefferson, was mobilizing a populist movement which distrusted every political and economic principle of the Founding Fathers. In particular, they were aimed at repudiating the economic policies of America's first Secretary of the Treasury Alexander Hamilton, the only policies which would lay the basis for America's industrial development as the "seed crystal" of a new world economic system to replace the bankrupt looting and genocide programs of the British and their allied European oligarchy.

The remaining leadership of Benjamin Franklin's networks deployed into the United States to ensure that the American Presidency would be captured by an heir of Franklin who could steer a course true to the principles of Washington and Hamilton.

General Lafayette, himself a colleague of Franklin and Washington, who personally epitomized the struggle of the international humanist republican faction against Jacobinism, deployed into the United States. For 13 months, he toured every state in the Union, organizing to raise the American population to the highest level of understanding of their legacy. As a result, John Quincy Adams, himself educated by Franklin, who served George Washington as an ambassador to Europe and was a longstanding colleague of Lafayette, was elected President.



The character and quality of the process whereby the American nation was mobilized for a strategic purpose by the international republican movement is echoed today in the presidential campaign of Lyndon H. LaRouche. In 1980, the American population is exhibiting the most tenacious sheeplike smugness in its acceptance of the theater of the presidential elections being staged by other candidates, whose campaigns are filled, in fact, with the substance of fascist economics.

In 1811, John Quincy Adams, the President who would serve as an instrument for a return to the founding principles of the international republican movement, forewarned of the consequences if America were to scorn those principles:

Instead of a nation, co-extensive with the North American continent, destined by God and nature to be the most populous and most powerful people ever combined under one social compact, we shall have an endless multitude of little insignificant clans and tribes at eternal war with one another for a rock, or a fish pond, the sport and fable of European masters and oppressors. (*letter to his mother, Abigail Adams*)

The international Founding Fathers who built and developed the United States engaged in one struggle after another to defeat the notorious a-historical *naïveté* of Americans who did not see the purpose of this nation in terms of the centuries-long struggle of

republican humanists against the forces of oligarchical evil.

The secretary to General Lafayette during his American tour, A. Levasseur, reports on his being stunned at a reception held at Georgetown College:

This institution, which we visited on the morning after our arrival in Washington, and in which General Lafayette was received with great evidences of gratitude and patriotism, is under the direction of the Jesuits. I could not avoid feeling a painful sensation when I saw the reverend fathers in the costume of their order. All the mischief with which the Jesuits are reproached in Europe, presented themselves in a crowd to my alarmed imagination, and I deplored the blindness of the Americans who confide the education of their children to a sect so inimical to liberty.

Today, without relearning that higher purpose of the American republic in world strategic responsibility, presidential candidate Lyndon LaRouche has warned, the American population's paralysis in the face of the greatest political-economic crisis in our history will literally doom the nation. In the face of disaster, we are witnessing what amounts to nothing less than a mass epidemic of day-to-day pragmatism, cultural banality, and national chauvinism, hardened into a rationale for inaction. John Quincy Adams noted the symptoms of the same fundamental problem in his *Diary* on Nov. 24, 1843, near the end of his life:



Memorabilia of Lafayette's tour: a triumphal arch constructed in St. Louis; a commemorative medal and ribbon; and music and poetry composed in Lafayette's honor.

The people of this country do not sufficiently estimate the importance of patronizing and promoting science as a principle of political action; and the slave oligarchy systematically struggle to suppress all public patronage or countenance to the progress of the mind.

The International American Revolution

From Aug. 14, 1824 until Sept. 9, 1825, General Lafayette and his son George Washington Lafayette—accompanied for the last two months by the future great “American System” economist from Germany, Friedrich List—toured every principal city and town in all 24 states of the union, remobilizing the population to the highest level of understanding of the tradition and purpose of the American republic.

The nature of the problem they confronted of lower-order conceptions about America's role in world history shows in certain wretchedly chauvinistic reports appearing in even patriotic newspapers. In the midst of thousands of words of “hosanna” to Lafayette on the occasion of his visit to Baltimore, *Niles' Weekly Register* on Nov. 6, 1824 wrote:

The king and priest-ridden population of the European continent—the white slaves of Russia, Prussia, Austria—the degraded people of France, and the miserable wretches who make up the races that inhabit Spain, Portugal, Italy, etc. cannot have any thing more like a just conception of our feelings, as associated with the arrival of

Gen. Lafayette, than a Hottentot possesses of Algebra!

It was by directly battling their ignorance of their world strategic responsibility and their blindness to the program of the Founding Fathers that John Quincy Adams—then both the president of the American Academy of Arts and Sciences and the Secretary of State—captured the Presidency.

The American Presidency was viewed as the key piece in a larger strategic plan, in the same way that the American Revolution itself had been viewed by the international Founding Fathers as the prelude to transformations in Europe. The overall conception which Benjamin Franklin and his international networks were operating on was to bring into being a new world economic system, based upon the conceptions of Jean-Baptiste Colbert (1619-1683), the French finance minister under Louis XIV.

Colbert's economic program, later adopted by Alexander Hamilton when he was Secretary of the Treasury, was to promote the rapid industrialization and development of the economy through government-directed and funded programs, promoting the most rapid advances in science. After Colbert, Gottfried Wilhelm Leibniz (1646-1716) developed Colbert's outlook into a specific world political battle plan of building up republican institutions and scientific academies in strategic areas.

Leibniz's conceptions, which informed the plan of Benjamin Franklin, were to capture the American colony, demonstrate an industrial development model on Europe's flank, and then use the American model as a lever to transform Europe itself.

Benjamin Franklin and his colleagues viewed the American Revolution as the stepping stone toward consolidating republican institutions, dedicated to scientific progress and economic development, in France, Italy and afterwards, the Hapsburg Empire. Leibniz and Franklin as well as their heirs were operating from a world conception in which Europe, Russia, America and Asia would be organized into a new world economic and scientific alliance.

Franklin's strategic enemies—the City of London banking houses, Lord Shelbourne and British Prime Minister Pitt—deployed to destroy phase two of Franklin's plan in France. They used paid agents Marat and Danton alongside Robespierre to transform large sections of the population of France into a radical mob against science.

In the middle of the 1820s, when Lafayette and List deployed into the United States, the heirs of Franklin conceived of mobilizing the United States to renew the offensive of the republican humanist

networks. The world's eyes were focused on the progress of the tour.

Contemporaries of John Quincy Adams, such as General H. L. V. Ducoudray-Holstein (earlier involved in the freeing of Lafayette from an Austrian prison) expressed the purpose of Lafayette's tour in straightforward terms:

When the Government of the United States invited Lafayette, they knew perfectly well that the eyes of the whole world would be directed towards America. . . .

Forty years before General Lafayette toured the United States, when Franklin and Washington were leading the international republican humanist faction, Lafayette had expressed America's higher purpose in these words:

May this immense Temple of Freedom ever stand, a lesson to oppressors, an example to the oppressed, a sanctuary for the rights of mankind! And may these happy United States attain that complete splendour and prosperity which will illustrate the blessings of their Government, and for ages to come rejoice the departed souls of its founders.

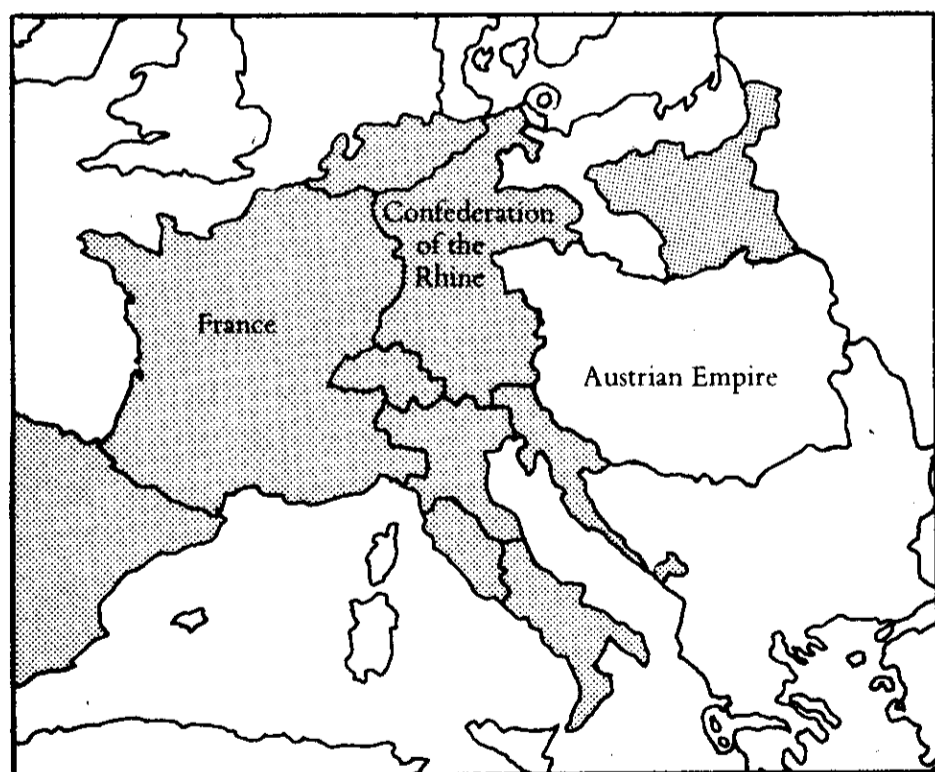
But in the 1820s, after the demise of the French Revolution in bloody Terror and the Napoleonic Wars which ensued, the international humanist republican faction had to fit the overall policy program of Franklin into a much more complex strategic picture. If more Temples of Freedom were to be constructed, or even for America itself to survive, Benjamin Franklin's heirs had to regroup.

The Strategic Context After Napoleon

After Waterloo the British oligarchy played a two-faced game, which reached its height after the world depression of 1819 spread a panic in the United States.

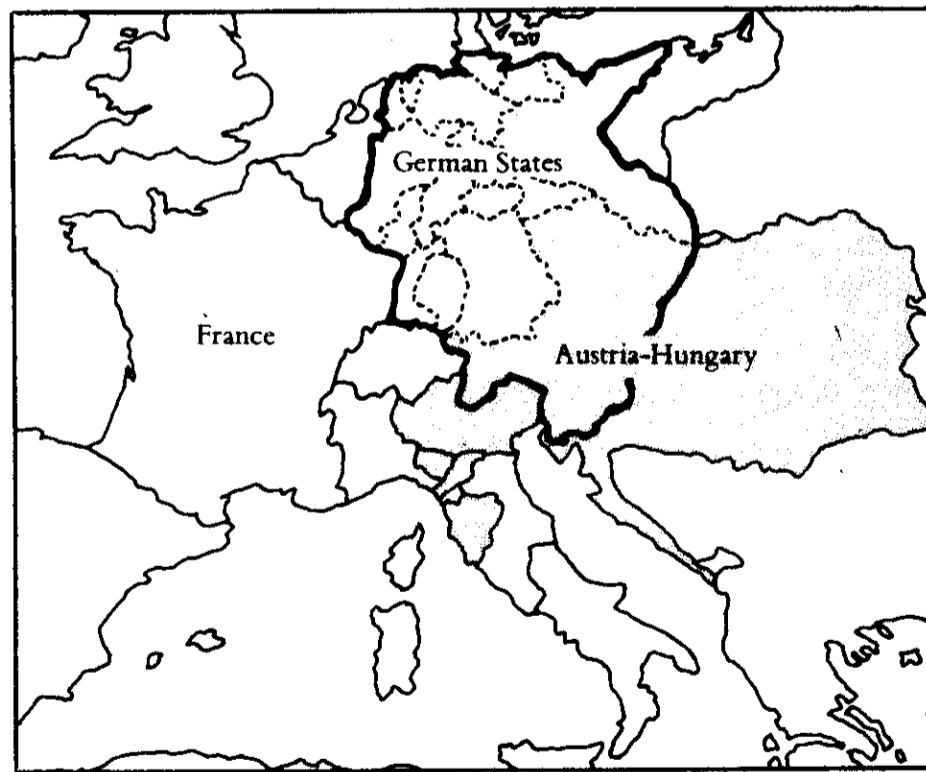
On the one hand, the British monarchy, in league with the other monarchs of Europe, was determined to recapture the United States and force it back into colonial submission to the Empire. On the other hand, the British ran networks through Lord Shelburne and Jeremy Bentham to infiltrate every republican movement, in order to set it up for the butchery they had succeeded in carrying out in France against Franklin, Lafayette, and their networks.

Through one side of their mouths, the British were *sotto voce* applauding the principles and aims of the Holy Alliance which proclaimed a militant defense of the Divine Right of Kings. At the same time, British agents were parading around as the champions of liberty and even proposed a joint alliance with





EUROPE IN 1812

 France and her dependencies: Napoleonic Europe



EUROPE IN 1815

 Austrian Empire
 Boundary of Germanic Confederation

The Congress of Vienna carved up the face of Europe following the break-up of the Napoleonic Empire to ensure the British-allied European oligarchy's domination of the continent. The maps show the removal of French territory and the fragmentation of Germany—and the assignment of much of that territory to the Rothschild agent Metternich's Austria-Hungary. The Congress of Vienna sought both to destroy the power of France and Germany, and to vitiate the organizing activities of continental republican networks.

America (after George Canning replaced Lord Castlereagh as foreign minister) against the reactionary monarchs of Europe.

At the 1815 Congress of Vienna, Great Britain joined with Russia, Austria and Prussia to form a commission to administer the terms of peace after Napoleon's defeat. Viscount Castlereagh (Robert Stewart), later with the aid of the Duke of Wellington, dictated the policies of the Vienna Settlement. Three years later, in a subsequent Congress at Aix La-Chapelle, the four powers agreed to also include the restored Bourbon regime of France in their agreements.

The British, however, never formally joined the Holy Alliance established at the Vienna Congress. The Holy Alliance was composed of Tsar Alexander of Russia, Emperor Francis of Austria, the Bourbons, and all the legitimist monarchs of Europe except the Prince Regent of Great Britain (George IV), the Sultan of the Ottoman Empire and Pope Pius VII. Prince Klemens von Metternich, the foreign minister of the Austrian Empire from 1809 to 1848 who wore the uniform of a Knight of Malta, and the slippery Prince Talleyrand, who made the transition from foreign minister under Napoleon to foreign minister under his Bourbon successor Louis XVIII, were the powers behind the thrones of the Holy Alliance in militant defense of Legitimacy.

The Holy Alliance was manipulated and controlled by the Barings and the House of Rothschild, who held the credit of each of the member nations in the Alliance directly or indirectly. In *The Case of Walter Lippmann*, Lyndon LaRouche observed:

The Rothschilds effectively controlled the credit of every member of the Holy Alliance and directly controlled their bought-and-paid-for puppet Metternich. By controlling the credit of nations, with the aid of the monstrous debt of the City of London imposed upon Europe under Treaty of Vienna conditions, the City of London determined the ability of the powers to field armies and to undertake other major enterprises. From the British standpoint of its controlling interest in the Holy Alliance, Canning's proposed treaty with the United States was intended in effect to extend the Holy Alliance's 'concert of Europe' to the Western Hemisphere.

Lord Castlereagh, Foreign Minister Canning's predecessor, had expressed no reverence for the Holy Alliance from its inception. Castlereagh, the second Marquis of Londonderry, had flatly characterized it as "a piece of sublime mysticism and nonsense." The

British, however, always play all sides of a sport. The Prince Regent of Great Britain—the future George IV—sent a secret, personal letter to Tsar Alexander applauding the aims and purposes of the Alliance.

Thus the British manipulated both sides against the middle: promoting radical "republican" destabilizations on the one hand, while acting in defense of the monarchies' brutal reactionary measures to preserve the colonial economic system. The vaunted "balance of power" and "equilibrium" theory attributed to the puppet Metternich at Vienna is a fraud.

The reactionary face of British policy was all over the London press. The radical revolutionary face could be seen in the *Edinburgh Review*.

In London, the press called for "punishing" the Americans, who could not be allowed to serve as a world symbol of economic independence in the midst of a global depression, lest the seed crystal of a new world economic system for industrial development begin to germinate. Reports circulated that Wellington would be sent to North America to recapture New Orleans. The British Army in Lower Canada was operating from plans to invade and sever New England from the Union, as British covert operations in America took the form of promoting Indian uprisings. The British faction in America also backed the Jacobin hordes mobilizing behind General Jackson in response to the Indian uprisings.

Shelbourne and Bentham's agents funded and pushed radical Jacobin-style insurrections against the monarchs of the Holy Alliance, with the intent of carving up the "liberated" former colonies of other empires. The other intent behind the British radical insurrectionary game was to cut up the heirs of Benjamin Franklin in Jacobin mob insurgencies. American networks were to be kept from consolidating a strategically crucial republican center in Europe by pushing all ferment in the direction of the anarchism of Robespierre, Danton and Marat.

In the midst of the world economic crisis of 1819–1822, Britain moved into the open with its policy of trying to aid both the Holy Alliance and the radical Jacobins against one another, aiming to butcher the Lafayette-American networks in the crossfire. The Constitutionals in Spain moved to overthrow the Bourbon King Ferdinand VII in 1820, at the same time that the Bourbon monarch of Naples, Ferdinand I, was facing insurrection. In 1821, the Greeks rebelled against the Sultan of Turkey, which ended in the brutal massacre of the Greek inhabitants on the island of Chios. In South America, insurrections, rebellions and liberation movements under Simon Bolivar, San Martin and Bernardo O'Higgins took power in the former colonial holdings of Spain and Portugal.



The Congress of Vienna, 1814-1815. Metternich is seated in the left foreground, Castlereagh to the left of center foreground, Talleyrand is at right.

The Holy Alliance gave Austria the mandate to brutally put down the insurrection in Naples and the Piedmont. The French were given the Holy mandate against Verona in 1822 and the task of restoring Ferdinand VII in Spain. The French Bourbons also vowed to stamp out revolution in South America.

In Greece, the situation was more complicated because both the Holy Alliance and the British partially backed the Greek revolutionaries and spread the ferment as a way of carving up the Ottoman Empire. In each instance, the British promoted local Robespierres or Khomeinis against Lafayette's networks.

American Revolution or French Terror?

Against the *interventionist* policy of the Holy Alliance, the second radical face of British policy was upgraded from covert operations to official policy status. George Canning replaced Viscount Castlereagh as Britain's foreign minister in 1822, and Canning played the now public charade of sympathy for liberal movements against despotism. Simultaneously, the evil crowd of the *Edinburgh Review* grouped around the sodomist Jeremy Bentham and Lord Shelbourne surfaced in much the same way that Ramsey Clark emerged as the promoter of Khomeini in 1979.

In May 1820 the *Edinburgh Review* published a policy document proposing that the United States should unite with the liberals of Great Britain in support of liberty in Spain, France, and Italy. In

London, George Canning himself went so far as to stand up at a banquet and toast the American ambassador:

The force of blood again prevails, and the daughter and the mother stand together against the world!

Canning began making overtures and then ultimatums to President Monroe and Secretary of State Adams that America should issue a joint declaration with England, or else!

Britain's trap for the Lafayette, Adams, and Monroe networks had a razor's double edge. In exchange for British backing of the Spanish Constitutionals against Ferdinand VII, the "revolutionaries" were prepared to "cede" Cuba, and perhaps Puerto Rico, to England. George Canning threatened to land British naval forces in Cuba to "protect" the liberation, at the same time that Britain invited America to issue a joint doctrine based on the *Edinburgh Review* policy.

The real intentions of a British naval force deployed to Cuba were not hard to read in Washington.

The Monroe Doctrine

John Quincy Adams, James Monroe and General Lafayette returned to the policy formulations of George Washington's famous Farewell Address of

1796 to define a policy for the United States. Washington's Address, edited by Alexander Hamilton, is often promoted today, in the wildest sort of chicanery and ignorance, as a definition of isolationism. Embedded in a republican policy for fostering the widest commerce and trade internationally, Washington actually defined the basis for an American foreign policy based upon reason and not the naive knee-jerk emotionalism of romantic attachments:

Against the insidious wiles of foreign influence, (I conjure you to believe me fellow-citizens) the jealousy of a free people ought to be constantly awake; since history and experience prove that foreign influence is one of the most baleful foes of republican government. But that jealousy to be useful must be impartial; else it becomes the instrument of the very influence to be avoided, instead of a defense against it. Excessive partiality for one foreign nation and excessive dislike of another, cause those whom they actuate to see danger only on one side, and serve to veil and even second the arts of influence on the other. Real patriots, who may resist the intrigues of the favorite, are liable to become suspected and odious; while its tools and dupes usurp the applause and confidence of the people, to surrender their interests.

Informed by the understanding of Washington's Farewell Address, Adams and Monroe began to draft an American foreign policy doctrine to steer the nation clear of the traps of both isolationism and mindless Jacobinism. On Nov. 7, 1823 John Quincy Adams wrote in his *Diary*:

It affords a very suitable and convenient opportunity for us to take our stand against the Holy Alliance and at the same time to decline the overture of Great Britain. It would be more candid, as well as more dignified, to avow our principles explicitly to Russia and France, than to come in as a cock-boat in the wake of the British man-of-war.

The Americans had no doubt as to the implications of their plan to reaffirm the principles upon which the international Founding Fathers had conceived of U.S. republican policy in world affairs. Secretary of State Adams penned in his *Diary* on Nov. 21:

Europe has been in convulsions for more than 30 years. Every nation almost of which it is com-

posed [has been] alternately invading and invaded. Empires, kingdoms, and principalities have been overthrown, revolutionized, and counter-revolutionized, and we had looked on safe in our distance beyond an intervening ocean, and avowing a total forbearance to interfere in any of the combinations of European politics. This message . . . would have an air of open defiance to all Europe, and I should not be surprised if the first answer to it from Spain and France, and even Russia, should be to break off diplomatic intercourse with us. I don't expect the quiet which we have enjoyed for six or seven years to last much longer. The aspect of things is portentous; but if we must come to an issue with Europe, let us keep it off as long as possible. Let us use all possible means to carry the opinion of the nation with us, and the opinion of the world.

On Dec. 2, 1823, President Monroe delivered his famous message to Congress. In an extraordinary letter to Secretary of State Adams dated Jan. 24, 1824, General Lafayette underscored the world historical significance of the Monroe Doctrine:

While the promoters of European emancipation are still endeavouring to make a stand against the successful flood of despotism and aristocracy, which your old friend [Tsar] Alexander is the most violent in pouring upon us, the manly message of the President of the U.S. and the spirited feeling of the people at large and their representatives have produced an admirable and timely impression. I will not undertake to assign to each power of the Hellish Alliance its particular share of the evils to the rising republics of America, nor will I decide whether, between political hatred, and mercantile interest, the British Government will this time behave more honestly than they have done in the affairs of Naples and the peninsula. For my part I would not trust any of them, and feel particularly secure and proud, when the United States, disentangled from binding connections with heterogeneous courts, stands boldly, as the protecting genius of America, to shield both Columbian Continents, against the covetousness of colonization, the intrigues of counter-revolutionary corruption, and attempts of a more violent nature which, disclaimed as they are now, ought to be carefully watched; the more so as there is no knowing how far, in case of success, these rancorous enemies to the rights of mankind might carry their wicked and extravagant hopes.

Almost by the return post, General Lafayette received President Monroe's invitation to tour the United States as "Guest of the Nation."

The U.S. Situation: Threat of Civil War

When Lafayette traveled from city to town in 1824 and 1825, huge crowds and processions greeted him. A crowd of 200,000 turned out for him as Franklin and Washington's colleague. He reviewed countless military and civilian parades, accompanied by special "Lafayette Guards," the state militias and the Revolutionary veterans in the Society of Cincinnati. There were addresses, banquets, balls, concerts, "illuminations," city council and state government resolutions.

Newspaper biographies in the best instances told not merely the story of the American Revolution under the leadership of Franklin and Washington, but contrasted the political and economic program of the Founding Fathers to the way in which they and Lafayette struggled against the Jacobin anarchy which, manipulated by the British, destroyed the republican process in the French Revolution.

The lesson of the bloody Terror of Robespierre, Danton and Marat had remained for nearly four decades the guidepost of British-manipulated destabilization for the heirs of Franklin, with a direct relevance to the American Jacobin faction of first Jefferson and then Jackson. When he was ambassador to the Netherlands during the Washington administration, John Quincy Adams wrote from The Hague to his mother Abigail on April 25, 1795:

Our American Jacobins, I imagine, will be puzzled to fix upon their creed as to French affairs. I question whether they will give at full length the debates in the Convention of the present time. If they do, you will perceive that Jacobin Clubs, Sans Culottism, *Demagogie* (if we have no word to express this idea, it is not for want of the thing), and all the madness and all the hypocrisy, which it was so long a fashion to profess and to admire, are not rated at their true value. There is however one fundamental political error, from which France has not yet recovered; it is the unqualified submission, and the unwise veneration for the *opinion publique*, which is in its nature inconsistent with any regular permanent system of government or of policy. Until they have the courage to explode this doctrine, they will not only be without a constitution, but totally destitute of the means of forming one. . . .

The best accounts of Lafayette during his tour in 1824 emphasized that the Founding Fathers of Amer-

ica were an international faction; Lafayette symbolized all those Europeans—from von Steuben and DeKalb to Pulaski and Kosciuszko—who fought as an international humanist elite against the vagaries of *opinion publique* to build an American Republic as a model "Temple of Liberty" for the world.

During the early 1820s, the situation in the United States, as a direct result of British destabilization operations, was threatening dis-union before Lafayette's arrival. The "American Jacobin" faction was mobilizing behind General Jackson's hordes of liquored-up "Barbarians." Thomas Jefferson, the original promoter of American Jacobinism was backing Jackson for the Presidency around a policy to destroy the heritage of Alexander Hamilton's economic development programs then associated with the policies of Nicholas Biddle's Second National Bank.

Before Lafayette's presence was felt, Secretary of State Adams wrote of the exertions made against his presidential campaign:

. . . by the partisans, both of Mr. Crawford and of General Jackson, to slander me and run down my reputation. There is a common chime to the same purpose in all the presses. . . . About 15 newspapers in various parts of the United States, several of them daily papers, others printed twice or three times a week, are, and for the ensuing four or five months at least will be, filled column upon column with everything that truth, misrepresentation, or falsehood can supply to defame and disgrace me. (*Diary*, August, 1824)

Already during the debates which had led to the Missouri Compromise, Adams had recorded in his *Diary* on Feb. 24, 1820 the prediction of John C. Calhoun:

I do not think it [slavery] will produce a dissolution of the Union, but, if it should, the South would be from necessity compelled to form an alliance, offensive and defensive, with Great Britain.

Throughout the second Monroe administration, Jackson was mobilizing a mob of the most backward elements in America who distrusted the "big government" of the Founding Fathers' "American System" of economic dirigism for development. Jackson was himself a land speculator who had been burned in the Panic of 1819. In the 1824 election, he solidly carried the states of Alabama, Indiana, Mississippi, New Jersey, North Carolina, Pennsylvania, South Carolina, and Tennessee.

Later during the campaign, the European press

was predicting the outbreak of Civil War or, at minimum, an armed insurrection by Jackson. On the eve of the election itself, Adams indicated these dangers:

... threats of violence have been largely thrown out by the partisans of General Jackson, particularly those of the Calhoun interest. Richard M. Johnson told me at the drawing-room last Wednesday that it had been seriously proposed to him, in the event of the failure of Jackson's election, to erect his standard; and I received this morning an anonymous letter from Philadelphia, threatening organized opposition and civil war if Jackson is not chosen. (*Diary*, Jan. 29, 1825)

Lafayette himself was present at the Capitol in the room when the ballots were cast on Feb. 9, 1825 giving John Quincy Adams the Presidency after he received Henry Clay's backing. In the Electoral College, Jackson had actually received a plurality (99 votes) over Adams (84), Crawford (41) and Clay (37). Under Lafayette's personal influence, Clay threw his support to Adams, who then won the vote cast in the House of Representatives on Feb. 9, 1825.

Lafayette's secretary Levasseur captured the process of the nation's transformation in his account published in 1829:

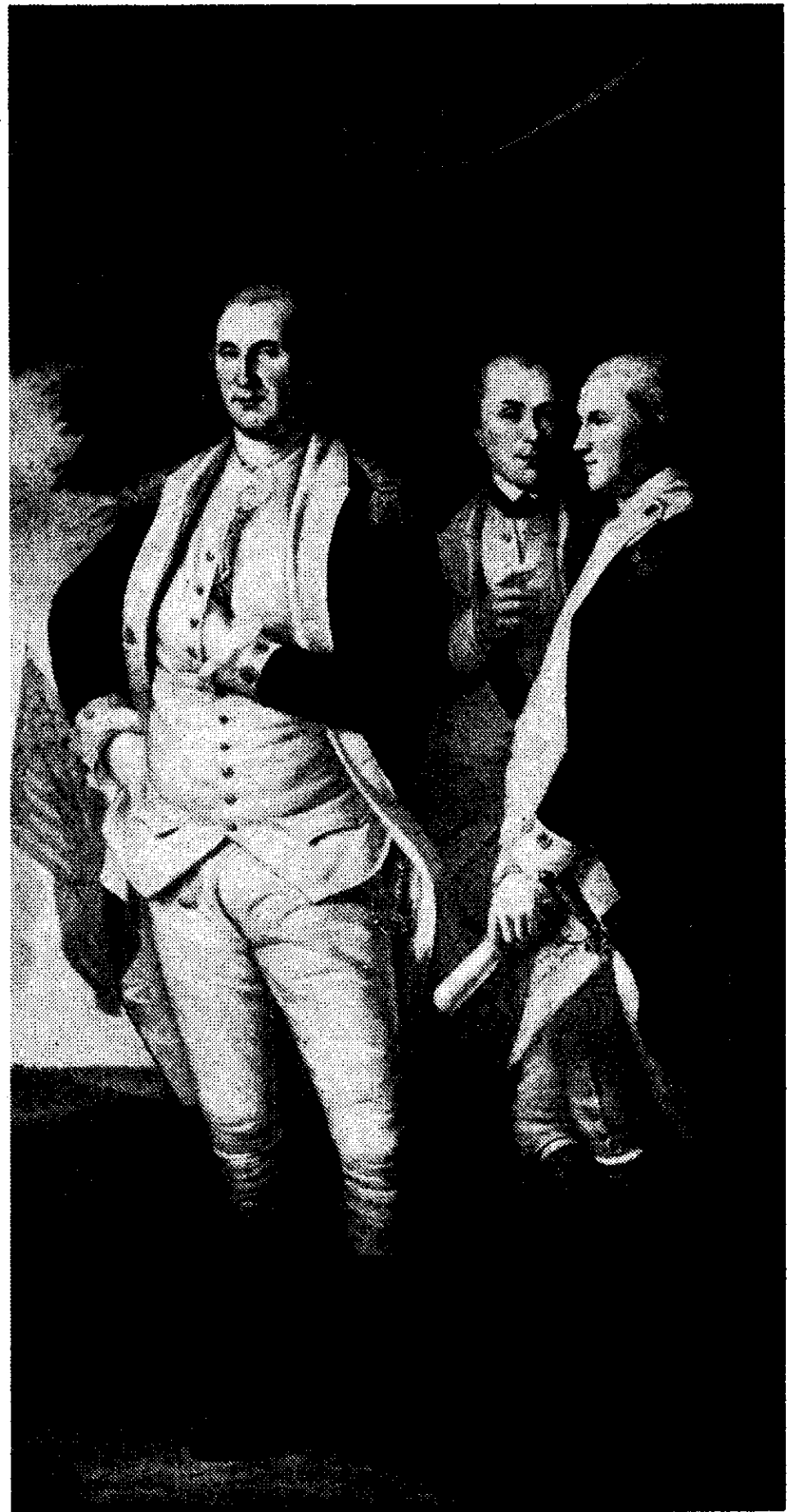
It was during the height of the excitement produced by the discussion of the presidential question that General Lafayette appeared on American shores. This event, as if by enchantment, paralyzed all the electoral ardour. The newspapers, which, the evening before, were furiously combatting for their favorite candidate, now closed their long columns on all party disputes, and only gave admission to the unanimous expression of the public joy and national gratitude. At the public dinners, instead of caustic toasts, intended to throw ridicule and odium on some potent adversary, none were heard but healths to the quest of the nation, around whom were amicably grouped, the most violent of both parties. Finally, for nearly two months all the discord and excitement produced by this election, which, it was said, would engender the most disastrous consequences, were forgotten, and nothing was thought of but Lafayette and the heroes of the Revolution.

Shakespeare, Beethoven and Schiller

The process of raising the American population to the level of understanding their true tradition and histor-

ical mission was emphasized in several major events with poetry, music and great drama.

Three days after his arrival in New York and the day after a triumphal procession to City Hall and a banquet, Lafayette was celebrated with a gala performance of Shakespeare's *Twelfth Night* on Aug. 17, 1824. On his return to New York Sept. 6, the Society of Cincinnatus gave Lafayette an immense banquet to celebrate his 67th birthday.



Washington and Lafayette are portrayed on a Revolutionary War battlefield in this picture by the American artist Charles Willson Peale. Their collaboration cemented the international republican alliance which won the American Revolution. After that victory against Britain, Washington and Lafayette established the Cincinnatus Society.

Four days later on Sept. 10, the *Commercial Advertiser* reported that the newly formed New York Choral Society gave Lafayette tribute in a special concert at St. Paul's Church, the oldest public building on Manhattan Island and the place where George Washington had worshipped. The featured piece performed by the New York Choral Society was Ludwig van Beethoven's "Hallelujah" Chorus from *Christ on the Mount of Olives*. The New York Choral Society announced as its overall purpose to promote in America the music of "the great masters: Handel, Haydn, Mozart, Beethoven...."

Lafayette's secretary Levasseur comments in his 1829 account on this particular concert at St. Paul's Church:

The different pieces we heard were executed with an effect which we had not previously heard from any of the choirs or orchestras in the United States....

Just after the tour was completed, a 100-piece orchestra was organized by the Philadelphia Music Fund Society which gave concerts featuring Beethoven's works regularly. While Lafayette was in America, there were performances by the Beethoven Society of Portland, Maine which had been founded in 1819; and the Handel and Haydn Society of Boston which, in 1823, had commissioned Beethoven to compose an oratorio with English text.

Although it is not confirmed whether John Quincy Adams knew the great German Friedrich Schiller personally, a 1979 exhibit entitled "John Quincy Adams, Pioneer of German-American Literary Studies" sponsored by the Boston Public Library and the Goethe Institute, documents that between 1797 and 1799, when Adams was minister to Prussia, he saw performances of *Cabal und Liebe* (Intrigue and Love), *Don Carlos* and *Wallenstein's Army*.

He remarks in his *Diary* during the period that after first being "shocked" at *Cabale und Liebe*, he saw more and more of Schiller's plays and began to appreciate the real "depth of the author." In November 1799, when he was in Prussia attending many plays and studying German literature intensively, two entries appear in the *Diary*:

1. Schiller is less followed though inspired by a genius of higher elevation.
2. The flimsy prejudices of the French and English nations against the German language have long blinded them to its excellences of literature, and even at this day the English men of

letters whom I meet in this country in general dispute the merits of German literature....

The policy of the British oligarchy depended upon eliminating the leading humanist intellectuals of the international republican elite. In 1791, Wolfgang Amadeus Mozart was poisoned at the age of 35. In 1793, British agent Marat's Committee on Public Instruction issued a decree eliminating all scientific academies. Bailly, a famous scientist was murdered. Franklin's secretary, the Duke de la Rochefoucault, was lynched by the Paris mob. The chemist Lavoisier was executed. Lafayette was imprisoned in Austria. In 1804 Alexander Hamilton was assassinated by British-agent Aaron Burr when he was only 47 years old. The next year, the great Friedrich Schiller died under circumstances suggesting poisoning when he was only 46. In 1822, Percy Bysshe Shelley, the great admirer of Plato and a republican poet who was only 30 at the time, was found drowned, supposedly in a storm at sea off the coast of Italy. The overall pattern of accidents and early deaths of republican intellectuals, impels one to raise questions about the death of John Keats, the brilliant humanist poet, who died the year before Shelley at the age of 26.

After such a devastation of the intellectual humanist elite of the republican networks—and with Franklin himself no longer alive—the fundamental question was how to re-form an international leadership, especially in the strategically critical United States itself.

The Organizing Method

The process of rebuilding the international republican movement on the quality of program as presented by the international Founding Fathers, involved re-educating the American population on the fundamentals of humanist culture, science and political economy.

During the economic crisis of 1819, Mathew Carey (1760–1839), a colleague of Franklin and Lafayette when they were in Paris organizing the League of Armed Neutrality, delivered a series of "Addresses to the Philadelphia Society for the Promotion of National Industry" between March and early July.

Carey's lectures attacked the British economic model of Adam Smith which would have constrained the United States to be a backward economic colony without science, industry or an independent credit system to foster economic growth and trade. Carey, who had several times republished Alexander Hamilton's 1791 *Report on the Subject of Manufactures*, emphasized the need for the American nation to fully



John Quincy Adams. His life and work represent the continuity of the American republican tradition from Franklin to Lincoln.

commit itself to Hamilton's economic development program through the instrument of a national bank. Mathew Carey's Philadelphia circle defined the program of political economy which was the basis of John Quincy Adams's administration. In 1823, Nicholas Biddle took over the presidency of the Second National Bank to implement that program.

Key Americans went to Europe to relearn their humanist heritage. In the period after the Congress of Vienna, Sylvanus Thayer and others deployed to the *Ecole Polytechnique*, the scientific-military institution established by Gaspard Monge and Lazare Carnot, which became the model for West Point. An American "colony" of students, including George Tickner, went to Göttingen to study at the scientific center of mathematical physics.

In 1820, John Quincy Adams was appointed

president of the American Academy of Arts and Sciences. When Adams became President, it represented the elevation into political power of the scientific elite of the American nation.

The account books of Lafayette's tour reveal that the vast majority of his time was not engaged in parades and banquets. Most of his days were filled with organizing meetings with the leadership of American agricultural societies, manufacturing associations, labor trade associations, scientific groupings and political leaders.

Lafayette visited West Point, traveled the newly opened Erie Canal, rode American steamships, visited new cities, industrial works, universities, and historical and scientific societies. He visited with local leaders, briefing them on the world strategic situation along an ambitious itinerary: New York, Bridgeport, Stratford, New Haven, New London, Providence, Boston, Portsmouth, Concord, Boston again, Worcester, Hartford, Albany, New York again, Newark, New Brunswick, Bordentown, Philadelphia, Wilmington, Baltimore, Washington, Richmond, and back to Washington—all between mid-August and early December of 1824.

In February 1825, after Adams was elected President, Lafayette began a southern tour through Virginia, North Carolina, South Carolina, Georgia, Alabama, and on to New Orleans. He then traveled up the Mississippi to St. Louis, across the Ohio River to Nashville, Louisville, Lexington, Cincinnati, Pittsburgh, Erie, Buffalo, Rochester, Rome, Utica, and Albany. Lafayette then travelled to Boston for the Bunker Hill Anniversary and afterwards toured New Hampshire, Maine and Vermont before traveling down through New York, New Jersey, Baltimore and on again to Washington, D.C., where he stayed in the White House with President Adams, the representative of the new generation of international leadership.

Who Was John Quincy Adams?

John Quincy Adams was personally educated by Benjamin Franklin. When he was 11, Quincy Adams left with his father, John Adams, in February 1778 for Paris, where they lived in Passy alongside "papa Franklin," as the youth called him. Young John Quincy went to school with Franklin's grandsons and when his father was appointed ambassador plenipotentiary to Spain, then minister to the Netherlands, and then minister to Great Britain, John Quincy stayed in Paris to be educated under Franklin before going to school in Holland.

Franklin's influence on John Quincy trained him

to become a life-long champion of promoting science and the arts as a fundamental political question. Later in his life he collaborated with Joseph Henry to found the Smithsonian Institution and after that the Cincinnati Astronomical Society. In his lecture on the purpose of the Smithsonian Institute in 1839, he emphasized:

Other Nations ancient and modern have made to themselves honourable fame, by taxing themselves to stimulate or reward the inventions of Genius and the Discoveries of Science for the benefit of mankind. . . . To all these enquirers there is one and the same answer—the homage of mind to mind—the patronage of literature and Science—the tribute of *power* to the increase and diffusion of knowledge among men. (*Emphasis in original.*)

When Quincy Adams was only 14, he was appointed official translator to the American negotiating mission to Catherine's court in Russia, where he stayed for 14 months. From 1783 to 1785, he was official secretary to his father in Paris and attended regular meetings with Franklin at Lafayette's house. Ten years later, in 1795, John Quincy secured an official American financial grant to fund Adrienne Lafayette in her campaign to free the General, who was in the Austrian prison of Olmütz. In 1812, when

he was minister to Russia, John Quincy personally secured from Tsar Alexander I the parole of Lafayette's son-in-law, the Comte de Tracy.

John Quincy Adams was educated in Greek, music and geometry and had in his youth the most broad-based international experiences. He returned to America and graduated from Harvard in 1787. His graduating oration, entitled "The Importance of Public Faith to the Well-Being of a Nation," addressed the threat of dis-union caused by Shay's rebellion. He identified the root cause of disunity in the disease caused by the "collapse of national credit" which led to a "lamentable declension of our trade."

On May 29, 1794 George Washington appointed Adams Minister Resident to the Netherlands, where he was Alexander Hamilton's direct overseas contact in Europe for managing the loans and consolidating the American debt around an industrial development program. His correspondence from The Hague is filled with observations on the lesson of how the French Revolution degenerated in bloody "paroxysms of popular frenzy."

John Quincy Adams was later ambassador to the Court of St. James (1795-1796), minister to Prussia (1797-1801), U.S. Senator from Massachusetts (1803-1808) and minister to St. Petersburg (1809-1812). While in Russia, he began an intensive study of Plato. On Nov. 10, 1811 he reports in his *Diary* his intensive critical studies of the *Laws*, the *Republic* and the *Phaedo*:



Benjamin Franklin as ambassador to France, being crowned with laurels.

But some of his regulations are excellent, and many of his principles are truly admirable. His argument upon the existence and nature of the gods, upon the immortality of the soul, and upon future rewards and punishments is inferior to nothing but Christianity, and stronger in logic than the *Phaedo*. The doctrine upon *Love*, peculiar to Plato, is fully set forth in this book, and, in spite of all ridicule, is both beautiful and sublime. The doctrine about numbers seems to me rather pedantic than profound. But the advice to study the mathematics and astronomy is well-reasoned. I hope to be yet much better acquainted with Plato.

After serving as minister to Russia, Adams was on the negotiating team at the Ghent Peace Commission (1814), minister to Great Britain (1815-1817), and secretary of state under James Monroe (1817-1825). After his Presidency (1825-1829), he served for over a decade as a Massachusetts representative to Congress. Thus, Adams was educated by Franklin, served as minister for George Washington, and was also a fellow-congressman with Abraham Lincoln.

The program of the John Quincy Adams administration was to implement the Hamiltonian policy of fostering scientific and industrial development at home through a foreign policy committed to fostering a community of sovereign national republics abroad. With Henry Clay as his secretary of state, the administration represented an elite coalition based upon the "American System" of economic growth through the instrument of a National Bank against the mass opposition of Jackson's Jacobin movement. The administration fought for a federal program of internal improvements, especially road and school construction.

He advocated cheap credit for promoting manufacture and the industrialization of agriculture as well as scientific and educational projects: from westward expansion and colonization, to the creation of a national university and a national observatory. His economic policy was to protect the progress of American industrial development through high tariffs. He had had the highest level of preparation on both sides of the Atlantic from the international Founding Fathers, Franklin to Schiller, and was informed on the continuity of their political principles back to the conceptions of Plato.

All throughout the course of the Adams administration, the republican networks internationally were engaged in a war against British destabilizations and subversion. In fact, in the United States, little of the Adams program itself was legislated through what

was a corrupt and sectionalized Congress. General Jackson, aided by covert British backing, was mobilizing the most backward elements in the country against the administration. Newspaper slanders and Jacobin demonstrations broke out after Adams pushed through the Tariff of 1828 to protect the nascent U.S. manufacturing industry against the manipulated financial warfare against America of the Barings, Rothschilds and others. Therefore, the Adams administration was virtually in the position of a principled elite, battling against *opinion publique* to represent the policies and program of the Founding Fathers.

Adams's personal political history and statesmanship, symbolized by the development of the Monroe Doctrine, ensured that his entering the White House would not merely be an internal U.S. affair, but allow for an offensive of the international republican networks, which were to lead to the events at the end of his administration: Lafayette's ill-fated plan to replace the Bourbons of France with a "throne surrounded by republican institutions" in 1830, the Belgian independence from Holland (1830), and the uprising in Poland (1830-1831).

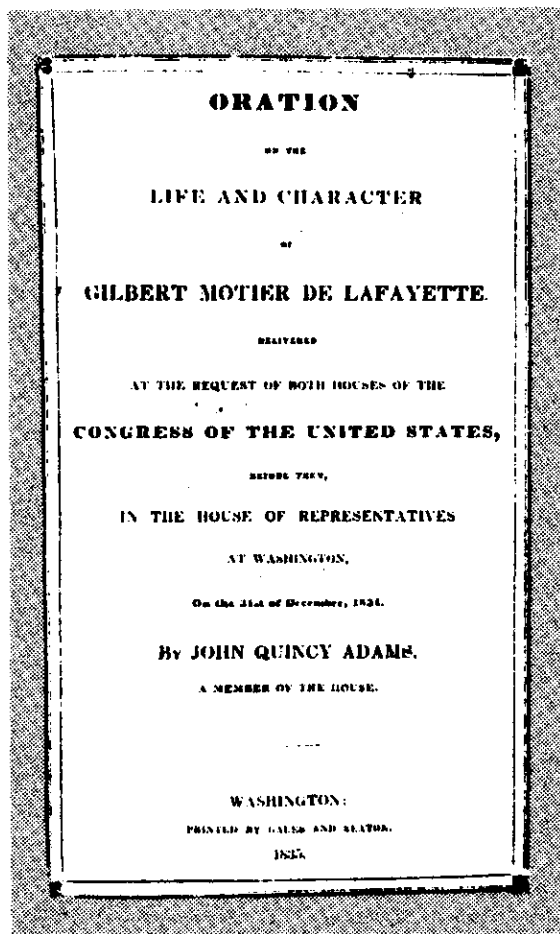
Despite the fact that none of these particular struggles succeeded in replicating the model of the American republic in the short term, and in fact had brutal consequences, the successful industrialization in the 19th century of America, Russia, Germany, Japan and the further development of French productive industry and science are the direct results of the mobilization of the international republican networks of this period.

The quality and character of the long-term global stakes of the political and economic program of the republican-humanist faction, were directly emphasized during the official addresses on the occasion of Lafayette's two appearances before the joint houses of Congress in 1824 and 1825.

Lafayette at the Congress

When Lafayette was in America on his tour, he appeared before the joint houses of Congress on Dec. 9 and 10, 1824. Henry Clay, the speaker of the House, greeted him:

The vain wish has been sometimes indulged, that Providence would allow the patriot, after death, to return to his country, and to contemplate the intermediate changes which had taken place—to view the forests felled, the cities built, the mountains leveled, the canals cut, the highways constructed, the progress of the arts, the advancement of learning and the increase in population—General, your present visit to the United States is a



*Title page of
John Quincy Adams'
Life and Character
of Lafayette.*

realization of the consoling object of that wish. You are in the midst of posterity. Everywhere, you must have been struck by the great changes, physical and moral, which have occurred since you left us. Even this city, bearing a venerated name, alike endeared to you and to us, has since emerged from the forest which then covered its site.

Because of Hamilton's economic program, both the U.S. population and its territory had quadrupled from 1775 to 1825: from 2.5 million people and 393,152 square miles in 1775 to 11.3 million inhabitants and well over 1.6 million square miles in 1825.

The joint House and Senate adopted a resolution granting Lafayette \$200,000 and 24,000 acres of land, which grant he used to finance republican operations.

The day before Lafayette left America to return to France he again appeared before a joint session of the Congress on Sept. 6, 1825. President John Quincy Adams spoke:

Go, then, our beloved friend—return to the land of brilliant genius, of generous sentiment, of heroic valour; to that beautiful France, the nursing mother of the Twelfth Louis, and the Fourth Henry; to the native soil of Bayard and Coligni, of Turenne and Catinat, of Fenelon and D'Aguesseau. In that illustrious catalogue of names which she claims as of her children, and with honest pride holds up to the admiration of other nations, the name of Lafayette has already for centuries been enrolled. And it shall hence-

forth burnish into brighter flame; for if, in after days, a Frenchman shall be called to indicate the character of his nation by that one individual, during the age in which we live, the blood of lofty patriotism shall mantle in his cheek, the fire of conscious virtue shall sparkle in his eye, and he shall pronounce the name of Lafayette. Yet we, too, and our children, in life and after death, shall claim you for our own. . . .

Lafayette, in his last speech on American soil, responded to the joint Congress:

I have had proudly to recognize a result of the republican principles for which we have fought, and a glorious demonstration to the most timid and prejudiced minds, of the superiority, over degrading aristocracy, or despotism, of popular institutions founded on the plain rights of man, and where the local rights of every section are preserved under a constitutional bond of union. The cherishing of that union between the states, as it has been the farewell entreaty of our great paternal Washington, and will ever have the dying prayer of every American patriot, so it has become the sacred pledge of the emancipation of the world, an object in which I am happy to observe that the American people, while they give the animating example of successful free institutions, in return for an evil entailed upon them by Europe, and of which a liberal and enlightened sense is everywhere more and more generally felt, show themselves every day more anxiously interested. . . .

When Lafayette toured America, there still existed numbers of veterans of the Revolutionary War as well as nearly an entire generation, epitomized by John Quincy Adams, who as children were trained and educated by the international Founding Fathers. These men and women, mobilized, became the moral leadership force which raised the population in general to a higher level of understanding of their historical purpose. The European republican intervention into America in 1824-1825 created the generation which formed the political leadership behind the Lincoln administration. Friedrich List, educated by Mathew Carey and later the collaborator of his son Henry, joined Lafayette in Albany, New York on July 1, 1825. He later returned to Germany, where he established the German Customs Union, or Zollverein, in 1832, and formed the basis in his writings and life's work for the rapid industrialization of Germany. As Michael Leibig, Allen Salisbury and others have documented, the rapid industrial devel-

opment in the 19th century of Germany, Japan, Russia, and America as well as the further development of France directly resulted from the Carey-List collaboration.

Lafayette had been educated at the University of Paris, founded by Cardinal Richelieu under Louis XIV. After Lafayette's death, John Quincy Adams, then a congressman from Massachusetts, delivered the official "Oration on the Life and Character of Gilbert Motier de Lafayette" before both houses of Congress on Dec. 31, 1834. Adams underscored Lafayette's struggle against the sheeplike nature of populations who allow themselves to be manipulated into losing their overall international and historical sense of perspective. He described the degeneration of the Jacobin mobs during the French Revolution:

Who can remember, or read, or hear of all this, without shuddering at the sight of man, his fellow-creature, in the drunkenness of political frenzy, degrading himself beneath the condition of the cannibal savage? beneath even the condition of the wild beast of the desert? and who, but with a feeling of deep mortification, can reflect, that the rational and immortal being, to the race of which he himself belongs, should, even in his most palmy state of intellectual cultivation, be capable of this self-transformation to brutality?

The moral condition of the American population today threatens to compare to the description of the French mob. On the one side, a minority force of *enragés* mobilized in the environmentalist movement against science, the bestial counterculture movement of a vast, drugged population of youth, and the assorted kooks and cultists of the "Age of Aquarius" intimidate sensible policies. On the other side, the vast majority of Americans, like sheep being led to slaughter, have accommodated to their ignorance of world affairs. Those who profess to be true "patriots," steeping themselves in all sorts of costumes from American history, are ignorant of the actual history of the program fought for by the international Founding Fathers.

The form of being an American, without the substance and principles, is characteristic of the nation. Pride in the actual legacy of the nation's founding has degenerated into the arrogance and chauvinism bred of ignorance. The commitment to getting a useful job or project accomplished has sunken to day-to-day pragmatism and indifference to world affairs. The struggle for science and economic progress is becoming transformed through the treasonous national media into blind superstition. The universal principles associated with philosophy and religion are

being degraded into fundamentalism. Yes, forces of organized evil have promoted these things. But where is the moral will to resist?

America has an unpaid debt to the European republican humanists and her international Founding Fathers.

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“Sieh da! Sieh da, Timotheus,
Die Kraniche des Ibykus!”

*Es ist nicht draussen, da sucht es der Tor,
Es ist in dir, du bringst es ewig hervor.**

The Secret Knowledge of Friedrich Schiller

by Helga Zepp LaRouche

Anyone who writes about Friedrich Schiller must begin by invoking the words Beethoven had intended for the opening recitative of his Ninth Symphony: “Let us sing the song of the immortal Schiller.” Nothing could be more appropriate to celebrate the memory of Schiller than Beethoven’s setting of the “Ode to Joy”—a composition which the greatest musician mankind has yet produced grappled with all his life, until finally unfolding it with supreme mastery in his last symphony. Indeed, before even picking up our pen we experience a moment of reverence and exultation in encompassing the colossal achievement of Schiller, this passionate teacher of humanity, this great, beautiful soul. His memory awakens a “state of greatest calm and greatest motion, engendering that fundamental emotion of which the understanding has no concept and languages no name.” For Schiller casts a spark into our souls that time’s passage can never extinguish.

Friedrich Schiller, the German poet, ranks among those great geniuses who have enabled humanity to stand today on the threshold of the age of reason, having waged a never-ending battle in which Schiller fought with his own characteristic *furor poeticus*. He was a creative genius; moreover, historically, he was the thinker who most consciously and explicitly worked toward educating all mankind to be geniuses, to achieve the method by which it would eventually be possible to educate every single human being to be a genius.

Schiller not only appropriated the innermost secrets of the Neoplatonic elite, but—as is the character of genius—he advanced

*“ ‘Look! Look there, Timotheus, / There are the cranes of Ibykus!’ ” (From Schiller’s “Die Kraniche des Ibykus.”) “It’s not outside, only fools seek it there; / It is within you, you eternally create it.” (From Schiller’s “Die Worte des Wahns.”)

this knowledge. The solution to the question posed by this secret knowledge is the creation and reproduction of geniuses; the means of attaining that goal is the poetic principle. The concept of genius, considered from the Neoplatonic standpoint, is the key to understanding the lawfulness of the universe.

"The innermost secrets of the art of poetry" of which Schiller spoke, the poetic principle, is the transfinite conception of higher orderings which determine the lawfulness of the universe. It is the poetic principle alone which allows the human mind to attain a quality of thought that corresponds to Plato's conception of the higher hypothesis, which is, in turn, the sole conception adequate to the universe's lawfulness.

For Schiller the art of poetry is that sphere in which reason, through creative synthesis, produces a higher unity of existing systems of knowledge. Poetry is Nicholas of Cusa's *Coincidentia oppositorum*, in which the contradictions between spiritual and material knowledge, between *Geisteswissenschaft* and *Naturwissenschaft*, are superseded at a higher level. In this unending process of perfection, genius's creative activity is the singularity which represents the transition from a given ordering to a higher one. The creative power of genius is the clearest expression of the "self-subsisting principle," the "free principle in man," which corresponds to the transfinitely self-expanding lawfulness of the universe.

Schiller knew this before Beethoven had developed the same principle in his late string quartets, before Cantor and Riemann had established the same concept for mathematical physics, and before modern plasma physics was able to empirically verify the same lawfulness in the field of natural science through the discovery of negentropic processes in plasma. But it is also part of the eternal truth of Schiller's knowledge that he could assume that in a century or two, "when new revolutions in philosophical thought have come about," his writings and his poetry would become newly and more deeply understood in precisely this sense. The revolution in philosophical thought anticipated by Schiller—a revolution whose fruits we are seeing today—is sparked by a single universal mind¹; and no one has ever been clearer than Schiller about those great souls, often produced only once in a century by human society, who unite in their *living being* all the intellectual accomplishments of their epoch, and who enrich every sphere of knowledge through their creative power.

There is probably no better way to acquaint the reader with Schiller's intensely rich work than to single out two products of the 30-year-old Schiller's

creativity in 1789, a year so filled with hope: his poem "The Artists" ("Die Künstler") and his inaugural address as Professor of History at the University of Jena, "What Is World History and To What End Should It Be Studied?"

Seventeen hundred eighty-nine was the year when the successful American Revolution and George Washington's inauguration filled the minds and hearts of republican humanists with joy, when the first phase of the French Revolution threatened to lead to something similar in Germany, so that a humanist republic could be established there as well. Seventeen hundred eighty-nine was the year Schiller's hopes that this political goal could soon be realized ran highest—a republic that would encourage the unfolding of all of the human species's potential powers—and that this highest condition could be attained in practice, a condition, still lying dormant in man's nature and powers, that would allow "the greatest possible freedom of the individual along with the greatest flourishing of the state." The age of reason seemed close at hand; the "Century of Man" seemed about to commence. And this is precisely how Schiller composed "The Artists," one of the greatest poems ever written.

How beautifully, O man, with your branch of
palm,
You stand on the century's slope,
In proud and noble manliness,
With open mind, with spirits high,
Stern yet gentle, in active stillness,
The ripest son of time—
Free through reason, strong through laws,
Through meekness great, and rich with treasures
Long lain dormant within your breast;
Lord of nature who loves your chains,
Who tests your strength in countless battles,
Who under you emerged resplendent from
the wilderness!*

* *Translator's Note:* A number of translators have attempted to render "Die Künstler" into the English language, but have failed so miserably that their results are scarcely readable. Intent on forcing Schiller's supple lines into straitjackets of meter and rhyme, they convey neither the meaning nor the intense musicality of Schiller's verse. Such abominations are responsible for the fact that Schiller's poetry is virtually unknown to English-speaking circles today.

For this reason, the translator of this article decided to undertake an original line-by-line translation of the poem, with the intention of accurately conveying at least the meaning of the poem in nonmetric, unrhymed lines. What this rendering loses in musicality is partially counterbalanced by running Schiller's original alongside, so that the reader with some German background may study the poem in greater depth. Although this is admittedly not a true "Englishing" of Schiller's poem, we trust it will be only the first of many efforts to give Schiller back to America.

The historical sketches supplementing this article have been contributed by James Cleary and John Sigerson.—*John Sigerson*

This first strophe of "The Artists," its striking beauty notwithstanding, is nothing other than a statement of a musical theme whose development proceeds through the composition of the poem. The literal *content* of the initial theme is beautiful and true, but is not itself the *substance* of the strophe—it is merely the artistically selected predicate for the poet's real intention, as we shall see. Yet the choice of this particular theme—perfectly suited to the exceedingly rich composition that emerges out of it, because it anticipates in embryo the entire later development—already tells us everything essential about the person who chose it. It is a universal instance of the poet's world-outlook; it is, in a certain sense, the first delicate imprint of his soul.

Schiller's Philosophy

"The Artists" belongs among Schiller's so-called philosophical poems, and it is precisely this category of *Gedanken-Dichtung*, by its nature forever inaccessible to Goethe, in which Schiller reached supreme mastery. To really grasp Schiller's poetry, however, it is first necessary to investigate the poet's philosophical knowledge. Only in this way will the origins of the higher levels of poetry become intelligible.

Schiller's image of the world, as reflected in "The Artists" and all his other works, is so strictly Neoplatonic in the sense of Cusa and Leibniz that one can scarcely imagine how many authors could label him a Kantian or a follower of Rousseau—providing one leaves out of account these authors' epistemological confusion or their political motives.

Schiller proceeds from a unity of existence, in which every particular, each predicate, has neither meaning nor truth-content in itself. It is the prior existence of the universal within the particular which gives the particular its relatedness and, with it, truth. Nicholas of Cusa, who Schiller apparently knew only indirectly through Giordano Bruno, developed the same argument in his *De non aliud*: Without the Non-Other in the Other, the Other would be nothing but chaotic flux, which no concept could comprehend. This Neoplatonic conception of the universal's primary truth above any possible predicates is the foundation of all Schiller's work, and we wish to single out only a few aspects of this idea in order to clarify the argument. In one of the "Devotional Mottoes" ("Votivtafeln") we find:

Truth

She is but One for all men, yet each sees her
differently;
The Different proves that she still remains One.

The differentiated, the concrete, contains truth only by virtue of the whole. It is not statically conjoined to the whole like Kant's thing-in-itself; on the contrary, it is the expression and concretization of a universal *process*, in which the concrete phenomenon represents merely the mediation point of a universal moving toward a higher universal.

In the "World History" this is identified as the only principle that can lead to an adequate comprehension of the historical process. The fact that man can reflect self-consciously upon history "is perhaps the result of *all* the world's previous occurrences: no less than *all* world history would be necessary in order to explain this single moment."

Once we have understood that we owe our capacity to self-consciously reflect on our own development to a never-ending, advancing process, then this knowledge also makes us responsible to not become the end product of this process, but to carry it further to higher levels. "Within us must burn a noble striving for the rich legacy of truth, morality and freedom we have received from past generations, and we must in turn hand it down, *richly augmented*, to the generations to come, so that we, too, make a contribution with the means at our disposal."

Man is indeed the only living being with the capacity to conceive of himself engaging in this infinite universalizing process. This affords him a quality of freedom which distinguishes him from all other creatures; but it also burdens him with the necessity of constantly taking heed of this position.

The individual who denies this relationship fore-swears being, as Cusa says. "A soul which loves only itself is a floating atom in a boundlessly *empty* space," writes Schiller in his *Theosophie des Julius*.

The universe is thus a whole in which each specific being is manifested only through a more or less implicit otherness. Schiller's universe is anything but static: both nature and the human species participate in a never-ending process of perfection. This process is not linear—on the contrary, Schiller repeatedly speaks of a process of self-ordering, self-development, from a state of relative chaos to a state of organic self-determination and harmony.

In nature, this ordering process takes place organically, provided that "nature's handiwork" is not disrupted, so that all potential avenues of development can unfold fully, allowing the most highly ordered state to be attained in accordance with the law of necessity. Schiller calls this state of nature *beauty*. The same self-perfecting process takes place at a higher level for human beings, the only creatures endowed with reason. To the extent that an individ-



Schiller's Drama

The best comparison in world literature to Schiller's historical plays, which portray the fight to establish humanist republics in Europe, is Shakespeare's plays on the English War of the Roses. Although Schiller and Shakespeare both examine the problem of establishing nation-states against absolutist feudal privilege, Schiller develops his concept of republican government far beyond any form Shakespeare dreamed of.

The consequences for a nation of its monarch's leadership qualities is the central motif in Shakespeare's plays. Schiller, however, writing two hundred years after Shakespeare, has the American revolutionaries' victory over the feudal, land-based European aristocracy as a model.

Schiller begins his cycle with *William Tell*, the story of the successful Swiss revolt against the ruling Hapsburg emperor during the middle ages.

Photo: Verdi's *Don Carlos* at the Köln opera.

He moves on to examine the French drive for a nation-state free of English control in *The Maid of Orleans* and analyzes why republican efforts failed in both *The Conspiracy of Fiesco at Genoa* and *Don Carlos*.

In *Don Carlos*, Schiller shows how the Marquis of Posa's failure to win over Don Carlos in support of the Dutch revolt against his own Hapsburg family results from the Marquis' holding back from developing Don Carlos into a "full strength" republican. This failure results in the degeneration of Hapsburg Spain.

Schiller uses the same idea in his most famous play, the *Wallenstein* trilogy, which deals with the destruction of nascent German republicanism through the looting and pillaging by Wallenstein's mercenary hordes. Schiller examines the failure of Elizabethan rule in *Maria Stuart*, and, in *Cabal and Love*, contrasts the bright hope of the American revolution to the inhuman autocracy then prevailing in semi-feudal Germany.

ual is conscious of his species character and is thus truly human, he is "himself the cause, and indeed the first cause, of his own condition." Thus the history of nature and the history of mankind share the same teleological goal; the difference is that man is self-conscious of this goal.

The natural domain is ruled by necessity alone. It is human reason which first inaugurates the freedom to "choose its own duty." Yes, man is subject to necessity, as he is part of nature: "The domain of the mind [*Geist*] extends through to the limits of organic nature"; man's death is dictated by necessity. But it is precisely the "free principle in man," the "self-subsisting principle" distinguishing man from the rest of nature, which in a sense takes on nature's role and, as Schiller puts it, uses human law and justice to shoulder some of nature's responsibilities.

Man himself is thus the highest-order principle, and wherever he destroys a lower, organic ordering

in nature, he is obliged to establish a higher ordering in correspondence with the principle of reason. Insofar as he takes something imperfect in its natural state and brings it into harmony with the law of reason, he has created a state of higher ordering in nature itself, a kind of beauty perfected beyond what nature itself could bring forth without man. Therefore only when nature is shaped by man in accordance with the principle of reason does it cohere with a concept of beauty adequate to mankind.²

This higher-ordering principle is fully demonstrated by the history of man's own development. Schiller's inaugural address as professor of history at Jena, the "World History," still constitutes one of the best conceptual theories of history after almost 200 years. Schiller is, in an important sense, the founder of conceptual Neoplatonic historiography. Of course Condorcet, Herder and Kant wrote treatises on universal history before him; but Schiller goes far beyond

Condorcet, never gives in to Herder's tendency toward cultural relativism, and does not fall prey to any of the methodological errors Hegel committed later on.

In contrast to Hegel, whose theory of history suffers from, among other things, the irreconcilability between the unending cycle of nature and human history viewed as a process of self-perfection, Schiller proceeds from the Neoplatonic idea that the human mind is the microcosm wherein all the laws of the universe's macrocosm are reflected homologously. In the "World History" Schiller speaks of the "unalterable unity of natural laws with the human spirit," and it is precisely this unity that enables man to arrive at true judgments about world history.

Just as human individuals are destined to perfect themselves, so too does human history have as its teleological goal the self-development of the species from its original domination by the senses to the level of reason. Reading the "World History," or any of Schiller's other historical treatises, one can only marvel that British commentators, and even a few writers in East Germany, could have thought that Schiller was influenced by Rousseau.

As the "World History" states very clearly:

The discoveries made by our European voyagers on far-flung oceans and distant coasts provide us with a drama as illuminating as it is entertaining. They show us populations scattered around us at the most diverse levels of development, like children of different ages gathered around an adult who, through their example, recalls what he himself used to be and how he emerged. A wise hand seems to have preserved these primitive tribes for us until the time when we should have moved far enough ahead in our own culture to usefully apply this discovery to our own selves, and through this mirror reconstruct the lost beginnings of our species. Yet what a shameful and wretched picture these peoples give us of our childhood! And we are still not looking at the lowest stage; man's beginnings were even more contemptible. We find these human beings already organized as peoples, as political entities: but before this mankind first had to make an extraordinary effort to lift itself toward political community.

In the first phase of history, then, man's condition is contemptible; Schiller rightly compares it with the phases of childhood. For human history begins wholly subject to necessity, like an infant concerned only with satisfying its instincts. Whether bodily needs are fulfilled depends primarily on accident, that is, on a

lawfulness that man does not determine. Man's emotions are still infantile, he loves only himself. This sensuous greed is the lowest level of human intellectual quality, the state of the greatest disorganization, of utter heteronomy.

Yet even in this lowest state man is already human, and is therefore distinguished from all other living beings by virtue of his reason.

What, for Schiller, is the engine of progress which has led humanity out of this condition? (It should be noted in this connection that Engels was a totally unpoetic person who, in his *Dialectics of Nature*, struck upon the outrageous idea that man was able to differentiate himself from other hominid species owing merely to the growth of his thumb in a position opposite to his fingers, so that he could use his hand as a tool. If Engels were right, then all the great goals for which men have lived and died through the millennia, all the great works of art, Rembrandt's paintings and Beethoven's music, would have been hinged on this opposition of the thumb. And had the thumb grown in the other direction, the whole of humanity would never have existed.)

It is necessary to keep in mind that Schiller grew up in a period and in a political climate where the various offshoots of British empiricism reflected in Engel's theory had just begun flooding the continent. The Karlsschule, in which the Black Guelph ruler Prince Karl-Eugen of Baden-Württemberg forcibly enrolled Schiller, was almost exclusively dominated by the ideas of Locke, Hobbes, Hume and Thomas Reid. It is entirely thanks to Schiller's very fortunate childhood that his Neoplatonic world outlook was already in place by the time he entered this school; long before he encountered the writings of Leibniz or other Neoplatonics, by force of his own reason he was able to reject British empiricism as false.

It was primarily through his teacher Jakob Friedrich Abel that Schiller became acquainted with the British empiricists. It was at this school, where petty intellects succumbed to indoctrination—the *Brotgelehrten* (professional scholars) Schiller so despised, who studied merely so as to earn a living one day—that the varieties of empiricism and materialism were served up, only to incite Schiller and challenge him to examine their truth-content, in order then to counterpose them to Neoplatonic conceptions. For anyone with a mystified image of genius—"Sure, geniuses are just born geniuses"—nothing could be more worthwhile than to study how Schiller developed into a genius.

Schiller developed a rigorous method for his own self-development, which is nothing less than struggling daily to determine truth, deliberately provoking mental crises in order to force further development. It

was precisely his years in the Karlsschule, during which he waged a life-and-death battle for the integrity of his soul, which allowed him later to write in the "World History" that the philosophical mind "has always loved truth more than its constructs, and will gladly replace the old inadequate form with a newer and more beautiful one. Even if his edifice of ideas is not shattered by a blow from without, he himself is nevertheless driven to revise and improve it; he himself is the first to be dissatisfied and take it to pieces, in order to recast it more perfectly. Through ever newer and ever more beautiful forms of thought, the philosophical mind leaps forward to a higher excellence, while the *Brotgelehrte*, his soul at a perpetual standstill, protects the sterile sameness of his classroom notions."

Schiller's self-consciousness of the necessity of his own self-development is absolutely consistent with his grasp of the self-development of the universe.

Now, what were the theories against which Schiller wielded his world outlook? First of all there was Hobbes, who promulgated the view that all systems of abstract ideas arise as recollections of external stimuli. Then there was Locke, who simply amplified this claim by denying altogether the existence of universal ideas and postulating the soul as a *tabula rasa*. And finally there was Hume, who voiced the opinion that if Locke was right, then the contents of the mind are merely accidental, contingent patterns, and consequently all ideas and ideals are illusions. Hence the soul cannot be immortal, and what is described as the "soul" is nothing more than a complex array of sense perceptions.

Schiller's teacher Abel presented a pseudocritique of Hume by the Scotsman Thomas Reid, a critique Abel basically adopted as his own. Reid took the position that there is reality to what Hume dismissed as illusion; that indeed there exists something which can be called experience in the way Locke ascribes reality to sense impressions; and that is "common sense." Common sense is a gift of nature, transmitted to humanity in axiomatic form as the "principles of common sense"; it is therefore a set of self-evident truths.

For Schiller all these theories were monstrosities insulting to the conception he had developed, from childhood on, of human greatness. Having raised objection early to Reid's thesis, he recapitulated his ideas in his 1779 dissertation. If all human mental activity were brought about solely through external impressions, then everything we think would be dependent upon material preconditions, on the accident that these precise impressions and no others were

presented to the senses. Such a theory does away with the mind's self-determination, and hence with human freedom. Human morality would thus become contingent, unfree, relegated to accidental circumstance. Man's entire intellectual and spiritual being would be transformed accordingly, with the mental images of external stimuli controlling the mind within; and thus morality would become subject to the content of its thoughts. For human beings, however, the decisive question is not *what* we think, but *how* we think.

The most useful result Schiller derived from this confrontation was an ever-burning hatred for Jesuit training and for French materialism—a subject to which he devoted a good number of his writings, identifying it as the major source of the dangers and destruction facing the men of his age. And when such inane and bovine notions threatened to even permanently disfigure poetry, his pen became sharp enough to pierce deep into the heart of anyone it struck, as we shall see.

But if the views of the empiricists and materialists are so insulting to man's sense of freedom, how, indeed, did progress come into the world?

In his "World History," Schiller calls "the creations of reason" all the forms for expressing humanity's millennia-long documented history of progress. It is therefore not the materialists' little empirical maneuvers that create progress; rather, it is human reason. And, as we know, it is only the Platonists and Neoplatonists who take the existence of reason as their starting-point.

In a letter to Gottfried Körner which appears in Schiller's collected works under the title "Kallias; Or, On Beauty", ("Kallias, oder Über die Schönheit"), Schiller rigorously demonstrates that reason's formation of concepts alone can lead to new, binding, fruitful knowledge—which the empiricists' deductive method never can.

Schiller then describes the human mind's ideas as manifolds mediated through the senses. These manifolds are engaged and linked by reason alone, according to its laws, "for reason is the ability to create relatedness. Whereas it is purely accidental that the simple observation of a manifold accord with reason, the formation of a concept requires that it correspond to reason's laws, if it is not itself to deny reason."

To form concepts through reason is thus to advance an adequate hypothesis through creative synthesis—to form the manifold according to the laws of reason. Schiller had himself previously debated whether such a concept could be established for beauty—a possibility categorically dismissed by Kant in his *Critique of Judgment*. So Schiller searched for a

concept of beauty which would be based on reason, which, although confirmed by experience, would not be dependent upon it for its adequate truth. And he actually attempted to abstractly deduce a concept of the Beautiful, which then proved impossible without invoking sense experience.

And thus he arrived at a distinction that is absolutely decisive for understanding the Neoplatonic method. "The difficulty remains that people will agree with my explanation simply because they find that it suits the specific verdicts of their own taste, and not (as ought to be the case with knowledge based on objective principles) that they will find their judgment of specific experienced beauty to be correct because it is in agreement with my explanation."

The significance of this crucial statement will be evident only to the reader who has, at least on occasion, already reached the level of reason. Schiller is fighting against the delusion that a concept formed through reason can be apprehended from the level of the Understanding, that the deductive method can be a successful epistemological method. Because there is no doubt that a person whose Understanding has arrived at its own logical concepts through the deductive method will compare a concept formed through reason against his own experiences, and, naturally finding them harmonious, will conclude by validating the concept drawn from reason.

Unfortunately, the reader who approaches knowledge merely from the standpoint of the *Brotgelehrte*—the only notion of knowledge transmitted today by our schools and universities—has difficulty grasping what Schiller is driving at. Whoever has had the good fortune, however, to witness a great individual in his untiring creation of concepts through reason, or who himself has found new solutions to new creative challenges, knows immediately what Schiller means. Anyone who has experienced the creation of adequate new ideas or conceptions knows that higher ordering is accomplished only through concepts arising from reason, concepts which make it possible to arrange experience according to this higher ordering and hence make experience intelligible. For men are distinguished from cows not merely by their ability to experience, but by their capacity to comprehend experience from the standpoint of reason.

Now, one further step: A conception based on reason cannot simply be a label stuck on to an empirical object, but must correspond to reason's lawfulness. Therefore the concept of beauty can never be applicable to something accidental—contrary to the view of Kant, who said emphatically that beauty

which contained the concept of purpose could not be pure beauty. Thus Schiller writes that Kant paradoxically maintained that arabesques and other such decorations are more purely beautiful than the highest human beauty; which seemed to Schiller to be utterly at odds with the concept of beauty.

The concept of beauty, in order to be formed through reason and correspond to reason's laws, can therefore only apply to something that reflects the free principle of the organic self-development of higher orderings. Hence, the material content of beauty cannot be accidental or contingent, as with an arabesque, but must instead be molded consciously.

Therefore, if perfection is the form of material content, then beauty is the form of perfection. And so the concept of beauty is the form of a form, and as a concept it represents a higher ordering than the concept of perfection.

The creation of such a concept out of reason is therefore identical with reason itself—it is itself *rational*, and not at all a mere analogue of reason. For, although it is true that a unity exists between the laws of nature and the human spirit, it is still the creative capacity of the human mind alone that is truly free and thereby constitutes reason. "On the other hand, a mechanical effect [any effect produced through the laws of nature] may never be judged truly free, but is merely to be analogous to freedom."

With this distinction between reason and natural-lawfulness, Schiller solved a problem which in his era had not yet been concretely posed as a scientific question, and which only emerged some 25 years ago in this form in the development of computer technology. As is well known, there are scientists who falsely assume that analog computer systems could artificially replicate the organic, living processes of nature and even operate according to the laws of reason. These systems, they claim, would be rational in themselves, and have something resembling a human soul. (Goethe might well commit a comparable error today, since he was so very good at observing reason, but could never really appropriate it as his own. For Schiller, however, reason was the very basis of all thinking—he could tell the difference between reason and a mere "analogue.")

If reason is the sole cause of progress in the world, then it is also the case that the creative genius is the sole possessor of reason. The man of mere Understanding is perfectly capable of finishing something already initiated; he can even take the principle of reason in one field and apply it to another. But only a creative genius knows how to change the rules.

Plato, in his *Timaeus*, also refers to the decisive difference between reason and its mere analogues. The former he calls the power to conceive (*nous*), the latter true opinion, and he places these in entirely distinct qualitative categories.

If reason and true opinion are two distinct species, then these "things in themselves" indeed exist, as forms that cannot be sensed, but only be thought; but if, as it seems to some, true opinion and reason differ in nothing, then all the things that we perceive by our body must be posited as the most certain reality. Of those (reason and true opinion) it must be said that they are two and distinct because they were created separately and they exist separately, since one is produced by means of instruction and the other by persuasion; the one is always accompanied by true argument, the other is irrational; the one cannot be moved by persuasion, the other can; and of the one, it must be said, all men share—but of reason, only gods and a small part of the human race.

This being the case, it must be admitted that there exists, *first*, the invariant species, unborn and indestructible, neither admitting anything into itself from outside, nor entering into anything else, invisible and incorruptible, and it is this which is the lot of reason to study; *second* is that which has the same name and the same appearance as that species, is perceptible, created, always being moved, being born in a certain place and then vanishing from it, and can be grasped by opinion with the aid of sense-certainty.

Timaeus, 51e-52a

Thus it is only *nous*, reason, which corresponds to the necessity of never-changing being, whereas that which merely resembles reason can be perfectly correct in concrete cases, but can never have lasting validity.

Schiller grappled with this distinction in the "World History," and described the method of drawing conclusions by analogy as a powerful aid for research in history or in any other domain. Accordingly, it is fully possible to derive analogical hypotheses about present events from earlier epochs; in fact, this is the only way we can illuminate specific periods of history. But even if such analogies lead to valid concrete results, they still do not constitute truth itself.

Solving the problem of universal ordering would be the exclusive prerogative of the most elevated

mind engaged in its most beautiful activity, and Schiller maintains that this can be expected only at some future time. Only a mind which encompasses *nous* in Plato's sense could do this—a mind coherent, not with what becomes and passes away, but with the higher-order *process* which subsumes all becoming and passing away. Reason is not expressed in precise knowledge about specific historical epochs, but rather in the *nous* of the entire process of development of the universe, a process in which human history is but the most important aspect. Admittedly, such a presentation of history was only recently elaborated for the first time.³

For Schiller, the study of world history is one of the most effective methods to draw individuals into this way of thinking. "By accustoming people to associate themselves with the entirety of past history and to use its lessons to anticipate the distant future, [world history] blurs the boundaries between birth and death which so oppressively confine men's lives; in a sort of optical illusion, it broadens their brief existence into an infinite expanse and imperceptibly brings the individual into the species."

For Schiller, then, reason is more than the abstract category it is for Kant. Reason is not a single creative act, but rather it is the individual's identification with the necessity of the transfinite sequence of progress on successively higher levels. World history is the empirical proof of the validity of the principle of reason, of development from chaos to ever higher orderings. Once man learns by studying this development not to identify with the isolated creation of his reason, but rather with the process that links all these creations, then will he truly think and act at the level of reason; he will then truly have assumed his own species character.

It is as clear as day that for Schiller, reason is identical with love. If a person on the lowest rung of human mental quality, the level of sensual desire, loves only himself, this is not love at all: "Egoism is the utmost impoverishment of a living creature," Schiller says in the *Theosophie*, and the egoist's concomitant hatred of mankind is nothing but slow suicide.

But man's emotions need not remain at this miserable level. With the development of his intellect and ultimately of his reason, man can develop his feelings toward higher orderings.

Here Schiller developed the most far-reaching solution ever formulated to the age-old question of the unity of thought and feeling; here he solved the problem which had defeated Ludwig Feuerbach in honorable battle, while hopelessly vanquishing Kant.

An early engraving depicts the murder of Wallenstein.



Schiller Establishes the Science of History

The fundamental conception in Schiller's historical works flows from his theory of universal history which, when first elaborated in his inaugural address at the University of Jena, laid the basis for rigorous historiography for the first time. For Schiller, history is man's battle to improve himself morally, mentally and scientifically, and to establish the republican institutions which can bequeath these achievements to future generations. To accomplish this, humanity must free itself from petty concerns of day-to-day existence and develop its intellectual powers. If mankind, or at least the leading strata in a nation seeking to establish a republic, does not overcome such ephemeral concerns, then, to paraphrase Schiller, the great moment in history will find only a petty group of people to realize its promise, and it will fail.

Schiller's two major historical works, *History of the United Netherlands Revolt from the Spanish Government* and *History of the Thirty Years War*, cover the republican fight against the most powerful tyranny Europe has ever known—the authoritarian Hapsburg empire that controlled or owned outright Austria, Hungary, Germany, Czechoslovakia, Holland, Belgium, Lorraine, Italy, Spain, Portugal, Central and South America, and the Philippines.

Although the Dutch revolt did succeed in founding the Dutch Republic, while the Thirty

Years War left Germany a wasteland, Schiller is equally critical of republicans in both countries. He fully realizes that the magnificent nationwide Dutch mobilization in science, industry and trade which defeated the crumbling Spanish Empire set up a republic in name only. In the *History of the Thirty Years War*, he clearly lays the blame for the death of approximately four million out of twelve million Germans on both the Hapsburg mercenaries and their German republican opponents, who allowed internal squabbling and petty greed to take precedence over a united fight against the Hapsburgs.

These lessons were Schiller's gift to the successful American revolutionaries who defeated the Hapsburgs' eighteenth century successors, the British Guelph monarchy. Schiller's histories testify that no republican can afford to be ignorant of the centuries-long struggle to build nation-states.

It is certain that if Schiller had lived longer, he would have written many more histories—including perhaps one of the American revolution. It is in large measure because Schiller showed so clearly the struggle for humanist republics, culminating in his time in the American revolution—both in his historical works and his plays, which were based on detailed historical research—that the American revolutionaries instantly recognized Schiller as one of their own.

The Beautiful Soul

Kant rejected the lowest level of feeling, utter heteronomy; but his view of the emotions remained trapped on the level of the Understanding. And just as man on the level of heteronomy is inclined to blindly submit to the rule of his impulses, so on the level of Understanding he characteristically finds himself caught in a dichotomy between the Understanding's capacity for lawful thought and a completely separate, infantile emotionality.

Kant, who after all was a very moral man, attempted to resolve the dichotomy through the categorical imperative. For Kant, freedom and necessity are not identical, but form an antinomy; and in doubtful cases, morality demands that man fulfill necessity at the expense of freedom.

Schiller, for whom moral beauty was the pinnacle of human character, found Kant's rigid ethics somewhat repellent. In "On Grace and Dignity" ("Über Anmut und Würde") he asks how an individual's *Gemüt*, his soul, can be constituted so that it not only harmonizes with beauty, but brings beauty into existence. This cannot be done by altogether suppressing sensuousness, as Kant demanded. Beauty, the expression of absolute self-development and self-determination, can exist only where nature retains its freedom. Wherever sensuousness is suppressed, however, reason must deal with its stubborn resistance through substantial force and compulsion.

On the other hand, unconditional rule by the instincts is equally impossible; man's moral sense, which uniquely distinguishes him from all other living creatures, would rise up in revolt. Above all, man's aesthetic sense—which is never satisfied by mere matter, but finds delight in freely developed form—would turn away in loathing from a prospect involving only carnal appetites.

It is interesting to note that Schiller compares the first alternative—suppressing material desire—with an oppressive monarchy; the second, rule by the instincts, he calls an equivalent form of despotism, only this time administered by many heads rather than one—namely, by the most degraded classes. Here Schiller has taken the argument developed in Kant's essay "Toward Perpetual Peace" that Lockean absolutism and Rousseauvian democracy are merely two sides of the same coin, and applied it to the deficiencies of Kant's own theory.

Having, so to speak, used Kant's own categories to reject the ethics of both absolutism and democracy, Schiller discusses the higher condition in which freedom and necessity no longer represent an antinomy. In this state, reason and sensuousness, duty and inspi-

ration, come together, and man acts with passion and joy on the basis of reason. At the level of reason we can trust in our feelings confidently, because duty has become our very nature and our will determines necessity. Only thus are we free.

The person who has attained this state of moral beauty, says Schiller, possesses a *beautiful soul* (*schöne Seele*). It is the same concept that Plato terms the "golden soul," the condition about which Nicholas of Cusa says: He who acts on the basis of reason and reproduces God's primary quality, His creative capacity, as an *imago viva*, a living replica of God, becomes himself a second God. Schiller, the master of poetic composition, calls this the state wherein one has "taken God into his will."

The man for whom the Kantian antinomies no longer hold true, the *schöne Seele*, is the creative genius who in one sweep possesses all the endowments of individual human nature: "For if genius is to unite the individual impressions it has received from infinitely manifold reality, it must proceed according to objective laws under the difficult to perceive but unflinching influence of pure reason."

For Kant, genius is a mystical concept. In his worst work, his *Critique of Judgment*, he goes so far as to maintain that genius has no place at all in science; at most, genius exists within the domain of art. As Heine accurately observed, Kant had one fundamental problem: he was not a genius.

By contrast, Schiller states that "our pure spiritual nature is endowed with a sensuous one, not in order to throw it off like a burden or strip it away like a coarse husk—no, but to unite it most intimately with the higher self." And further, on Kant's method: "In the Kantian moral philosophy the idea of duty is set forth with such harshness that a weak mind could easily be tempted to seek moral perfection through a morose, monastic asceticism."

Kant is like the monk who has to muster all his moral energy to suppress his evil fantasies, who shudders at sensuousness because for him it seems dirty, and who therefore never thinks it possible to develop the emotions through education from the level of sensual appetite to the level of reason. What a contrast with Schiller, who knew this *process* of development as clearly as he knew the means of achieving it! Schiller explains that it is a question of using education to accustom and instruct the impulses to the demands of reason, while at the same time reason must be ready constantly to seize the reins whenever the impulses want to rebel against it.

The education of men to reason must proceed in tandem with the education of the feelings to reason.

Love and reason are identical; love is the emotion of the *schöne Seele*, the emotion that moves the creative genius, In "On Grace and Dignity" Schiller writes:

Hence, the only free sentiment is that of love, for its pure stream flows from the fountainhead of freedom, *from our divine nature*. This is not the small and lowly man who measures himself against what is great and lofty; nor is it the mind giddily gazing up at reason's law—it is *absolute greatness* itself, which recreates itself in grace and beauty and is consummated in morality; it is the lawgiver himself, the *God within us*, which sports with its own image in the sensuous world. The soul, forever obliged to give homage to love, thus becomes dissolved into love, for here there is nothing to set limits, since *there is nothing above absolute greatness*, and since grace and beauty are where sensuousness, the only potential source of limits, comes into harmony with the mind's ideas. . . .

Whereas the conscience-stricken person lives in constant fear of encountering the lawgiver in himself or in the outside world and regards everything great and excellent as a threat, the *schöne Seele* knows no greater fortune than to see the holiness within himself emulated or realized outside himself, and to embrace the material world in undying friendship. Love is simultaneously the most generous and the most selfish thing in nature; the former, because she receives nothing from her object but gives everything to it, since pure mind can only give, not receive; the latter, because it is always her own self that she seeks out and cherishes in her object.

Freedom, reason, beauty and love are thus concepts of the same order; they are only different shadings of the same conception. The feeling of love a person experiences when he strives to perfect a beloved other is the same fundamental emotional force that impels creative genius into creative activity. A person who feels and acts in this way has made eternity into a part of himself; he becomes actual infinity. Schiller refers to this state as "the enchantment of Platonic love, which lacks only the permanence of blissful immortality"—actual infinity.

Knowledge of the unity of freedom, reason, beauty and love was shared by all the great Neoplatonic poets—Dante, Petrarch, Schiller and Poe. Without this unity no truly creative act is possible, and thus even the most gifted misanthrope could never become a genius so long as he does not renounce his hatred of humanity.

If the universe's lawfulness consists in a succession of higher orderings, then genius's creative activity—which extends the very principles that regulated the previous orderings—is the singularity that effects the transition from one order to a higher one. A person's creative contribution is not his own private matter. "Whatever one man acquires in the domain of truth, he has acquired for all humanity," says Schiller in the "World History," for "among thinking beings there exists an intimate sharing of the mind's possessions."

Human creative activity is also the sole precondition enabling freedom to alter the actual course of world history. For, without individual creativity, the geometry determining any current ordering of the universe is governed by the same laws as in nature, i.e., by pure necessity, where any development is conditioned by the principle of cause and effect. Thus, without an intervention to expand those laws, this development is in principle determined and hence predictable. But here man arrives at the decisive point, because his freedom seems to defy the course of necessity; suddenly his own actions determine everything that happens.

For example, Schiller demanded that drama—which for him was simply a poetic compression of mankind's great purposes—must always portray just such a critical moment. It is true that in drama, as in history, man's actions set the wheels of fate into motion, such that the course of future events unfolds independently and out of his control. This unfolding, however, compels him to make yet further decisions, around which all the dramatic tension becomes focused. Schiller calls this critical phase the *punctum saliens* (the "jumping point").

That is the point which appears time and again in both history and individual lives, when a person is free to either give up his freedom or shape the next higher geometry of lawfulness. Freedom, therefore, does not mean choosing between various alternatives; rather, it means using reason to create a higher geometry which can then generate an entirely new succession of wholly different alternatives. Self-consciousness that the basis of his identity lies in this principle of expansion is, therefore, the genius's key to grasping the lawfulness of the universe.

A thousands-year-long fight has raged between Platonist and Aristotelians over whether, in principle, a single human mind can encompass the entire knowledge of his era. All subspecies of Aristotelians deny this; in our own so-called modern times in particular, our little *brotgelehrte* professors maintain that knowledge has increased so vastly over the past two centuries that only an ever-increasing army of spe-



'Ode to Joy'

Schiller was able to integrate the most advanced principles of contrapuntal musical composition directly into his poems. Precisely because of this subtle interplay of rhythmic and tonal variation inside the poetry itself, only a true master of musical composition could ever hope to succeed in setting Schiller to music. Even Ludwig van Beethoven did not take up this challenge lightly. His biographer Thayer documents how the young composer's initial idea of setting Schiller's poem "An die Freude" ("To Joy") grew over a span of decades into a project which would crown his entire career—the Ninth Symphony (1824). The final "choral" movement of this symphony demonstrates how Beethoven not only grasped Schiller's idea of the higher unity of Joy, Freedom, Love and Necessity, but also found a unique method of expressing this musically: the "double-fugal" method.

We probably have Beethoven's enemies to blame for the fact that Beethoven never composed any of Schiller's other major works. Carl Czerny relates how in 1809 Beethoven was intent on writing all the incidental music for Schiller's drama *William Tell*, which was to be staged in Vienna that season. After much intriguing, however, this assignment was given to a minor composer, while Beethoven was asked instead to compose music for another drama about to be staged there—Goethe's *Egmont*.

Photo: *Bust of Beethoven in NY Central Park.*

cialized specialists could possibly master ever tinier and tinier snippets of knowledge. They magically designate the year of Leibniz's death as the date after which universal knowledge was supposedly no longer possible—an assertion just as mystical as the attempt of certain cult-ridden zero growth advocates to fix the year 1972 as the point at which all world progress ceased. It is altogether natural that these specializing specialists never produced anything *essentially* new, save an astounding quantity of footnotes.

For the Platonists and Neoplatonists, man is not simply the most developed part of the universe, but rather the very development of the universe takes place precisely by virtue of the human soul's creative capacity. To them, it is completely obvious that the overall coherence of the universe can indeed exist within the reason of *one* human being. A *fundamental* forward step in human knowledge, as both Nicholas of Cusa and Schiller affirm, can only occur when one human being has made *all* the knowledge of his epoch his own.

To do this it really is not essential to know what happened at 9:32 A.M. on the island of Honolulu in the year 1104. What is necessary is to master the most advanced current knowledge available in the decisive fields. Only in this way can you seek out the coherence underlying the lawfulness of all these fields, and to then locate that unresolved problem whose solution establishes a higher level of knowledge that will bear fruit in all of them.

In such a process, of course, many minds can and must work together. This is possible for Neoplatonists alone, for only among them does the "intimate sharing of all the mind's possessions" prevail, whereas the *Brotgelehrten* envy each other's barren ideas. But it is the reason of a *single* creative soul which brings the decisive new conception into being.

Hassan ibn Saba, the 11th-century leader of the Assassins, propounded the same argument, going so far as to say that the human species has often produced only one single such universal mind in a century. With few exceptions, this assertion has proven true up to the present day. Himself a master at developing methods of building a political organization, Hassan ibn Saba defined the relation of this individual universal mind to his contemporaries in the following way: Either someone needs a teacher for his development, in which case he must have a teacher; or he does not need a teacher because no one can teach him more than he already knows—he is the first teacher.

Schiller devoted his life and many of his works to the creation and development of such extraordinary universal individuals; he knew personally the high degrees of consciousness and tireless struggle required

to become such an individual. In the *Theosophie* he writes:

My Raphael, imagine a truth that will benefit the entire human species in distant centuries. Imagine also that this truth condemns to death whoever knows it—this truth can be proven, can be made credible, only when its knower dies. Then imagine the man whose genius radiates a bright, all-encompassing sunlight, who is a fiery engine of inspiration, with the entire exalted capacity for love. Let the developed ideal of that great accomplishment rise up within his soul, and let him have fleeting presentiments of everything joyful he will create. Let the present and future intermingle within his soul—and now answer for yourself: Does this man need recourse to another life?

The sum of all these experiences will become entwined with his personality, will merge into oneness with his "I". *The human species he now conceptualizes is identical with his own self.* It is one living body, in which *his own* life, unheeded and indispensable, swims like a drop of blood—how quickly would he spill it out to keep the body healthy!

Only a fool could read these lines as a call for martyrdom—nothing could be more alien to Schiller's mind. The drama *Don Carlos*, for example, is a vehement polemic against the "flight-forward" tendency in the Marquis of Posa's actions. What distinguishes the universal mind, however, is its inexhaustible love for the human species, against which its own personal fate has no significance. Without this tension between love and death, without uniting with all mankind's struggle, nothing truly great can be born.

Another of his Devotional Mottoes reads:

Diverse Destinies

Millions attend to the species' preservation,
But humanity is generated by only a few.
Autumn scatters thousands of seeds, yet scarcely
a one
Bears fruit: most sink back into the elements.
But should only one of them unfold, that single
one sows
A living world of eternal, evolving forms.

What sounded "elitist" to the unenlightened ears of the "left" of Schiller's day (not to mention our

own) is in fact the precise opposite of elitism. All Platonists know, as Schiller did, that the sole possible means of raising the mass of mankind up from its sheeplike state of sensual desire to the level of reason lies in establishing a model of the highest standards to be emulated. Only through the example of great men, great works of art, and great scientific discoveries can maturing young people develop the internal criteria that tells them what is necessary to achieve their own greatness. Nevertheless, demented liberals and pluralists have been screeching since Descartes against the "dictatorship of reason" practiced by the Neoplatonists, claiming that, on the contrary, human individuality can be attained only by equating liberty with irrationality. Examined more closely, these crusaders for individuality and pluralism are in fact appallingly uniform, owing to their universal agreement with the lowest common denominator in their own personal tastes.

The neuroses people irrationally act out in real life are all monotonously similar, and it really makes no great difference whether one prefers to wear orange or pink lipstick, or to visit Disco 2001 instead of the zoo.

The dictatorship of reason alone permits true individuality, for only when man creatively solves a new task does he create something unique and individual.

Problem

None is like any other, yet each is like the loftiest;
How is it done? Let each be self-perfecting.

The self-perfection of each and all—that is the idea of Cusa's *Concordancia Catholica*. What Schiller called the age of reason, the century of humanity, is the self-perfection of all mankind. The concordance is not based on an alliance of heterogeneous motives, even if they appear to be complementary; the refusal of any individual to fully develop, acts to disrupt the harmony of the whole or limits its scope. The age of reason is realized only when each man conceives himself as a unique moment in a contrapuntal fugue, as the crucial moment in the continuity of our shared human task. That is the principle of Cusa's *Coincidentia Oppositorum*, and it is to this conception that Schiller wants man to be made responsive through his poetry. Real poetry is not free association or intuition; the highest mastery of poetic composition was attained by Schiller only because he had mastered this principle in philosophy and history.

Die Künstler

Wie schön, o Mensch, mit deinem Palmenzweige
Stehst du an des Jahrhunderts Neige,
In edler stolzer Männlichkeit,
Mit aufgeschlossnem Sinn, mit Geistesfülle,
Voll milden Ernsts, in tatenreicher Stille,
Der reife Sohn der Zeit,
Frei durch Vernunft, stark durch Gesetze,
Durch Sanftmut gross und reich durch Schätze,
Die lange Zeit dein Busen dir verschwieg,
Herr der Natur, die deine Fesseln liebet,
Die deine Kraft in tausend Kämpfen übet
Und prangend unter dir aus der Verwildrung stieg!

Berauscht von dem errungenen Sieg,
Verlerne nicht, die Hand zu preisen,
Die an des Lebens ödem Strand
Den weinenden verlassnen Waisen,
Des wilden Zufalls Beute, fand,
Die frühe schon der künft'gen Geisterwürde
Dein junges Herz im stillen zugekehrt
Und die befleckende Begierde
Von deinem zarten Busen abgewehrt,
Die Gütige, die deine Jugend
In hohen Pflichten spielend unterwies
Und das Geheimnis der erhabnen Tugend
In leichten Rätseln dich erraten liess,
Die, reifer nur ihn wieder zu empfangen,
In fremde Arme ihren Liebling gab,
O falle nicht mit ausgeartetem Verlangen
Zu ihren niedern Dienerinnen ab!
Im Fleiss kann dich die Biene meistern,
In der Geschicklichkeit ein Wurm dein Lehrer sein,
Dein Wissen teilst du mit vorgezogenen Geistern,
Die Kunst, o Mensch, hast du allein.

Nur durch das Morgentor des Schönen
Drangst du in der Erkenntnis Land.
An höhern Glanz sich zu gewöhnen,
Übt sich am Reize der Verstand.
Was bei dem Saitenklang der Musen
Mit süßem Beben dich durchdrang,
Erzog die Kraft in deinem Busen,
Die sich dereinst zum Weltgeist schwang.

Was erst, nachdem Jahrtausende verflossen,
Die alternde Vernunft erfand,
Lag im Symbol des Schönen und des Grossen

The Artists

How beautifully, O man, with your branch of palm, /
you stand on the century's slope, / in proud and noble
manliness, / with open mind, with spirits high, / stern
yet gentle, in active stillness, / the ripest son of time— /
free through reason, strong through laws, / through
meekness great, and rich with treasures / long lain
dormant within your breast; / lord of nature who loves
your chains, / who tests your strength in countless
battles, / who under you emerged resplendent from the
wilderness!



Drunk with your hard-won victory, / do not forget to
celebrate that hand / which found, on life's desolate
shore, / the sobbing, abandoned orphan, / an easy prey
to chance's ravages, / which early on directed your
young breast quietly / toward its future dignity of
spirit, / and defended your tender heart / from the
stain of sensual desire; / the beneficent hand, which
playfully / instructed your youth in high duties, / and
through easy riddles let you guess / the secret
knowledge of exalted virtue; / which gave her darling
into foreign arms, / only to take him back again
matured; / O, do not let degenerate yearnings /
degrade you to her lowly handmaids! / The bee can
outstrip you in diligence, / the worm can be your
teacher in skillfulness, / you share your knowledge with
all superior spirits— / but you alone, O man, have art.



Only through beauty's morning-gate / did you
penetrate the land of knowledge. / Before it becomes
accustomed to greater brilliance, / the understanding
must practice on allurements: / the sound of the muses'
strings / courses through you with sweet trembling, /
nourishing the strength within your breast / that later
soars to the soul of the world.



What aging reason found only / once millennia had run
their course, / already lay revealed to the childish
mind / in the symbol of the beautiful and great. / Her

Voraus geoffenbart dem kindischen Verstand.
Ihr holdes Bild hiess uns die Tugend lieben,
Ein zarter Sinn hat vor dem Laster sich gesträubt,
Eh noch ein Solon das Gesetz geschrieben,
Das matte Blüten langsam treibt.
Eh vor des Denkers Geist der kühne
Begriff des ew'gen Raumes stand,
Wer sah hinauf zur Sternenbühne,
Der ihn nicht ahndend schon empfand?

Die, eine Glorie von Orionen
Ums Angesicht, in hehrer Majestät,
Nur angeschaut von reineren Dämonen,
Verzehrend über Sternen geht,
Geflohn auf ihrem Sonnenthrone,
Die furchtbar herrliche Urania,
Mit abgelegter Feuerkrone
Steht sie—als *Schönheit* vor uns da.
Der Anmut Gürtel umgewunden,
Wird sie zum Kind, dass Kinder sie verstehn,
Was wir als Schönheit hier empfunden,
Wird einst als Wahrheit uns entgegengeh'n.

Als der Erschaffende von seinem Angesichte
Den Menschen in die Sterblichkeit verwies,
Und eine späte Wiederkehr zum Lichte
Auf schwerem Sinnenpfad ihn finden hiess,
Als alle Himmlischen ihr Antlitz von ihm wandten,
Schloss sie, die Menschliche, allein
Mit dem Verlassenen, Verbannten
Grossmütig in die Sterblichkeit sich ein.
Hier schwebt sie, mit gesenktem Fluge,
Um ihren Liebling, nah am Sinnenland,
Und malt mit lieblichem Betrüge
Elysium auf seine Kerkerwand.

Als in den weichen Armen dieser Amme
Die zarte Menschheit noch geruht,
Da schürte heil'ge Mordsucht keine Flamme,
Da rauchte kein unschuldig Blut.
Das Herz, das sie an sanften Banden lenket,
Verschmät der Pflichten knechtisches Geleit;
Ihr Lichtpfad, schöner nur geschlungen, senket
Sich in die Sonnenbahn der Sittlichkeit.
Die ihrem keuschen Dienste leben,
Versucht kein niedrer Trieb, bleicht kein Geschick;
Wie unter heilige Gewalt gegeben
Empfangen sie das reine Geisterleben,
Der Freiheit süs'ses Recht, zurück.

lovely image bid us to love virtue; / the gentle soul did
battle against evil / before some Solon ever wrote down
laws / (whose methodical cultivation yields colorless
blossoms); / long before the idea of infinite space /
stood clearly in the philosopher's mind, / who could
gaze at the starry theater / and not immediately intuit it?

She—a halo of glittering stars / around her visage,
commanding majesty, / visible only to ethereal minds—
/ who passionately moves beyond the stars, /
abandoning her sunny throne, / Urania, terrifying,
magnificent, / casts aside her fiery crown / and
stands—as *Beauty*—before us there. / Clothed in graceful
garments / she becomes a child, so children can
understand her; / for what we here experience as
beauty / we will one day meet again as truth.

When the creator banished man / from his sight into
mortality; / and bade him seek eventual return to light /
along the difficult, sensuous path, / and all heaven's host
turned faces from him, / she—humanity's essence—she
alone / accompanied the banished, abandoned one /
into the exile of mortality. / Here she hovers in
restricted flight / about her darling, close to sensual
earth, / and with loving deception paints / Elysium
upon his prison walls.

While fragile humankind still lay / protected in this
nurse's soft arms, / there was no venging for sanctified
murder, / there was no steaming of innocent blood. /
The heart she guides with delicate strings / disdains the
company of servile duty; / her path of light, more
beautiful in its ringlets, descends / and merges with
morality's solar course. / All those who live in her pure
service / are tempted by no lowly impulse, disheartened
by no turn of fate; / just as divine power first granted it
to them, / they regain the pure activity of spirit, /
freedom's sweetest right.

Glückselige, die sie—aus Millionen
Die Reinsten—ihrem Dienst geweiht,
In deren Brust sie würdigte zu thronen,
Durch deren Mund die Mächtige gebeut,
Die sie auf ewig flammenden Altären
Erkor, das heil'ge Feuer ihr zu nähren,
Vor deren Aug allein sie hüllenlos erscheint,
Die sie in sanftem Bund um sich vereint!
Freut euch der ehrenvollen Stufe,
Worauf die hohe Ordnung euch gestellt!
In die erhabne Geisterwelt
Wart ihr der Menschheit erste Stufe.

Eh ihr das Gleichmass in die Welt gebracht,
Dem all Wesen freudig dienen—
Ein unermessner Bau, im schwarzen Flor der Nacht,
Nächst um ihn her, mit mattem Strahl beschienen,
Ein streitendes Gestaltenheer,
Die seinen Sinn in Sklavenbanden hielten,
Und ungesellig, rauh wie er,
Mit tausend Kräften auf ihn zielten
—So stand die Schöpfung vor dem Wilden.
Durch der Begierde blinde Fessel nur
An die Erscheinungen gebunden,
Entfloh ihm, ungenossen, unempfunden,
Die schöne Seele der Natur.

Und wie sie fliehend jetzt vorüberfuhr,
Ergriffet ihr die nachbarlichen Schatten
Mit zartem Sinn, mit stiller Hand,
Und lerntet in harmon'schem Band
Gesellig sie zusammengatten.
Leichtschwebend fühlte sich der Blick
Vom schlanken Wuchs der Zeder aufgezogen,
Gefällig strahlte der Kristall der Wogen
Die hüpfende Gestalt zurück.
Wie konntet ihr des schönen Winks verfehlen,
Womit euch die Natur hilfreich entgegenkam?
Die Kunst, den Schatten ihr nachahmend abzustehlen,
Wies euch das Bild, das auf der Woge schwamm.
Von ihrem Wesen abgeschieden,
Ihr eignes liebliches Phantom,
Warf sie sich in den Silberstrom,
Sich ihrem Räuber anzubieten.
Die schöne Bildkraft ward in eurem Busen wach.
Zu edel schon, nicht müßig zu empfangen,
Schuft ihr im Sand—im Ton den holden Schatten nach,
Im Umriss ward sein Dasein aufgefangen.
Lebendig regte sich des Wirkens süsse Lust—
Die erste Schöpfung trat aus eurer Brust.

How happy they—of multitudes purest—who / are
consecrated in her service, / whose breast she deemed
worthy to enthrone her, / through whose lips the
mighty are commanded, / whom she selected, on ever-
flaming altars, / to feed the sacred fire for her, / for
whose eyes alone she appears unveiled, / whom she
gathers 'round herself in sweet fraternity! / Rejoice in
the honored position / the lofty order has assigned to
you! / In the exalted society of spirit / you were
humanity's first stage.



Before you brought order into the world, / the plan all
creatures joyfully obey— / a vast, amorphous edifice,
within night's black crepe, / around him, feebly
illuminated, / a myriad of conflicting shapes / holding
his mind in bonds of slavery, / coarse and unsociable like
himself, / targeted by countless dark legions / —thus
creation appeared to the savage. / Bound to mere
appearances / by the blind fetters of sensual desire; /
untasted, unfelt, / nature's beautiful soul slipped beyond
his grasp.



And now, as she passed over you in flight, / you seized
upon the neighboring shadows / gently, with steady
hand, / and learned to unite these comrades / into one
harmonious band. / Your gaze hovered lightly and felt
itself / drawn upward to the cedar's slender figure, /
the crystalline waves obligingly / reflected your
shimmering form. / How could you miss this beautiful
hint / in nature's helpful response? / The art of stealing
her shadow through imitation / was shown you by that
image floating on the waves. / Divorced from her own
being, / lovely phantom of herself, / she threw herself
into the silver stream / to entice her thief. / The
beautiful power of imagery awoke in your breast; / too
noble not to leisurely conceive, / you traced the lovely
shadow in sand and clay— / the sweet craving for action
sprang to life— / the first creation leaped from your
breast.

Von der Betrachtung angehalten,
Von eurem Späheraug umstrickt,
Verrieten die vertraulichen Gestalten
Den Talisman, wodurch sie euch entzückt.
Die wunderwirkenden Gesetze,
Des Reizes ausgeforschte Schätze
Verknüpfte der erfindende Verstand
In leichtem Bund in Werken eurer Hand.
Der Obeliske stieg, die Pyramide,
Die Herme stand, die Säule sprang empor,
Des Waldes Melodie floss aus dem Haberrohr,
Und Siegestaten lebten in dem Liede.

Die Auswahl einer Blumenflur
Mit weiser Wahl in einen Strauss gebunden,
So trat die erste Kunst aus der Natur;
Jetzt werden Sträuße schon in einen Kranz gewunden,
Und eine zweite, höhere Kunst erstand
Aus Schöpfungen der Menschenhand.
Das Kind der Schönheit, sich allein genug,
Vollendet schon aus eurer Hand gegangen,
Verliert die Krone, die es trug,
Sobald es Wirklichkeit empfangen.
Die Säule muss, dem Gleichmass untertan,
An ihre Schwestern nachbarlich sich schliessen,
Der Held im Heldenheer zerfliessen,
Des Mäoniden Harfe stimmt voran.

Bald drängten sich die staunenden Barbaren
Zu diesen neuen Schöpfungen heran.
Seht, riefen die erfreuten Scharen,
Seht an, das hat der Mensch getan!
In lustigen, geselligeren Paaren
Riss sie des Sängers Leier nach,
Der von Titanen sang und Riesenschlachten
Und Löwentöttern, die, solange der Sänger sprach,
Aus seinen Hörern Helden machten.
Zum erstenmal geniesst der Geist,
Erquickt von ruhigeren Freuden,
Die aus der Ferne nur ihn weiden,
Die seine Gier nicht in sein Wesen reisst,
Die im Genusse nicht verscheiden.

Jetzt wand sich von dem Sinnenschlafe
Die freie schöne Seele los,
Durch euch entfesselt, sprang der Sklave
Der Sorge in der Freude Schoss.
Jetzt fiel der Tierheit dumpfe Schranke,
Und Menschheit trat auf die entwölkte Stirn,

Held under careful observation, / trapped by your
perceiving eye, / the obscure forms betrayed / the
talisman, through which you found delight in them. /
The wonder-working laws, / charm's sought-out
treasures, / were united by creative understanding / in
easy accord within your handiwork. / The obelisk went
up, the pyramid, / the marble bust arose, the column
leaped skyward, / the forest's melody flowed from reedy
pipe, / and heroes' victories lived on in song.



The sampling of a flowery meadow, / bound, with sage
selection, into a bouquet: / this was how art stepped first
from nature; / but then bouquets are woven in a
wreath, / and thus a second, higher art arose / from the
creations of man's own hand. / Beauty's child, sufficient
to itself, / perfect as it leaves your hand, / loses the
crown it wore / the moment it becomes material. /
The pillar, bound to regularity, / must close ranks with
its neighboring sisters, / the hero must blend into a host
of heroes, / heralded by Homer's lyre.



The savages soon gathered 'round / to marvel at these
new creations. / "Look!" cried the joyful multitudes, /
"Look here! All this was done by man!" / In happy,
more sociable couples / they seized hold of the singer's
lyre, / which sang of titans and of warring giants, / and
lion-slayers who, so long as the singer spoke, / made
their listeners into heroes. / For the first time, the mind
itself drinks in, / its thirst quenched by more peaceful
joys, / which only delight him from afar, / which do
not arouse his greed, / which do not vanish at the instant
of enjoyment.



Now the free, beautiful soul / shook off its sensual
sleep; / freed by you, the slave to pettiness / leaped
into joy's embrace. / Bestiality's stifling cage dropped
away, / and on his unclouded brow, humanity
appeared, / . . .

Und der erhabne Fremdling, der Gedanke,
Sprang aus dem staunenden Gehirn.
Jetzt stand der Mensch und wies den Sternen
Das königliche Angesicht,
Schon dankte nach erhabnen Fernen
Sein sprechend Aug dem Sonnenlicht.
Das Lächeln blühte auf der Wange,
Der Stimme seelenvolles Spiel
Entfaltete sich zum Gesange,
Im feuchten Auge schwamm Gefühl,
Und Scherz mit Huld in anmutsvollem Bunde
Entquollen dem beseelten Munde.

Begraben in des Wurmes Triebe,
Umschlungen von des Sinnes Lust,
Erkanntet ihr in seiner Brust
Den edlen Keim der Geisterliebe.
Dass von des Sinnes niederm Triebe
Der Liebe bessrer Keim sich schied,
Dankt er dem ersten Hirtenlied.
Geadelt zur Gedankenwürde
Floss die verschämtere Begierde
Melodisch aus des Sängers Mund.
Sanft glühten die betauten Wangen,
Das überlebende Verlangen
Verkündigte der Seelen Bund.

Der Weisen Weisestes, der Milden Milde,
Der Starken Kraft, der Edeln Grazie
Vermähltet ihr *einem* Bilde
Und stelltet es in eine Glorie.
Der Mensch erbebt vor dem Unbekannten,
Er liebt seinen Widerschein;
Und herrliche Heroen brannten,
Dem grossen Wesen gleich zu sein.
Den ersten Klang vom Urbild alles Schönen,
Ihr liasset ihn in der Natur ertönen.

Der Leidenschaften wilden Drang,
Des Glückes regellose Spiele,
Der Pflichten und Instinkte Zwang
Stellt ihr mit prüfendem Gefühle,
Mit strengem Richtsheit nach dem Ziele.
Was die Natur auf ihrem grossen Gange
In weiten Fernen auseinanderzieht,
Wird auf dem Schauplatz, im Gesange
Der Ordnung leicht gefasstes Glied.
Vom Eumenidenchor geschreckt,
Zieht sich der Mord, auch nie entdeckt,
Das Los des Todes aus dem Lied.
Lang, eh die Weisen ihren Ausspruch wagen,
Löst eine Ilias des Schicksals Rätsselfragen

... / and thought, that exalted foreigner, /
sprang forth from his astonished brain. / Now man
stood erect, and to the stars / displayed his kingly
countenance; / and to these lofty distances / his glance
spoke thanks to the sunlight. / A smile bloomed upon
his cheek, / the spirited play of his voice / unfolded
into full song. / Emotion swam within his moistened
eye, / and from his animated lips poured / humor,
graciously allied with praise.



Buried in the instincts of a worm, / engulfed by sensual
satisfaction, / you recognized within his breast / the
precious seed of spiritual love. / That love's better seed
could separate itself / from the senses' lower instincts, /
he has the shepherd's first song to thank. / Elevated to
the level of thought, / more modest desire flowed /
melodiously from the singer's lips. / The dew-dropped
cheeks glowed softly; / this, the unextinguished
yearning / proclaimed the union of all souls.



The wisdom of the wise, the mildness of the mild, / the
power of the strong, nobility's grace, / you wed into a
single image / and placed it in a halo. / And though
man trembled at the unknown, / he loved its
reflection; / and splendid heroes burned / to equal that
glorious being. / You made the first tone from beauty's
archetype / resound in nature.



The passions' frenzied urgency, / the lawless whims of
fate, / the press of duties and instincts, / are aligned by
your acute emotions / along your strict straight-edge to
their goal. / What nature, on her grand procession, /
has separated by vast distances, / becomes in theater and
in song / coherent, easily within grasp. / Frightened by
the Furies' chorus, / the murderous act, though not
revealed, / yet draws its death sentence from their
song. / Long before elders ever venture a verdict, /
an Iliad solves destiny's enigmas / . . .

Der jugendlichen Vorwelt auf;
Still wandelte von Thespis' Wagen
Die Vorsicht in den Weltenlauf.

. . . / for a youthful
antiquity. / From Thespis' chariot, providence /
slipped quietly into the workings of the universe.



Doch in den grossen Weltenlauf
Ward euer Ebenmass zu früh getragen.
Als des Geschickes dunkle Hand,
Was sie vor eurem Auge schnürte,
Vor eurem Aug nicht auseinanderband,
Das Leben in die Tiefe schwand,
Eh es den schönen Kreis vollführte—
Da führtet ihr aus kühner Eigenmacht
Den Bogen weiter durch der Zukunft Nacht;
Da stürztet ihr euch ohne Beben
In des Avernus schwarzen Ozean
Und trafet das entflohne Leben
Jenseits der Urne wieder an;
Da zeigte sich mit umgestürztem Lichte,
An Kastor angelehnt, ein blühend Polluxbild;
Der Schatten in des Mondes Angesichte,
Eh sich der schöne Silberkreis erfüllt.

But your symmetry was introduced / too early to the
great workings of the universe. / When fate's dark
hand / would not unravel before your eyes / what she
before your eyes had knotted, / life vanished into the
abyss / before it could complete the beautiful circle— /
then, in your bold impertinence, / you drew the arc still
further into future's night / and dove unflinching / into
Avernus's black ocean, / encountering again the life
which fled / beyond the urn; / then there appeared,
with overturned torch, / the youthful image of Pollux,
leaning against Castor: / the shadow in the moon's
visage / before the beautiful silver circle fills.



Doch höher stets, zu immer höhern Höhen
Schwang sich der schaffende Genie.
Schon sieht man Schöpfungen aus Schöpfungen erstehen,
Aus Harmonien Harmonie.
Was hier allein das trunkne Aug entzückt,
Dient unterwürfig dort der höhern Schöne;
Der Reiz, der diese Nymphe schmückt,
Schmilzt sanft in eine göttliche Athene;
Die Kraft, die in des Ringers Muskel schwillt,
Muss in des Gottes Schönheit lieblich schweigen;
Das Staunen seiner Zeit, das stolze Jovisbild,
Im Tempel zu Olympia sich neigen.

Yet higher still, to ever higher heights / creative genius
soared. / From past creations one sees new creations
arise, / harmony out of harmonies. / What here merely
delights the intoxicated eye, / there obediently serves
the higher beauty; / the allurements adorning this
nymph / gently melt into a divine Athena; / the power
coursing through the wrestler's muscles / rests tenderly
within divine beauty; / proud Jove, the marvel of his
age, / must bow inside her temple at Olympus.



Die Welt, verwandelt durch den Fleiss,
Das Menschenherz, bewegt von neuen Trieben,
Die sich in heissen Kämpfen üben,
Erweitern euren Schöpfungskreis.
Der fortgeschrittne Mensch trägt auf erhobnen
Schwingen
Dankbar die Kunst mit sich empor,
Und neue Schönheitswelten springen
Aus der bereicherten Natur hervor.
Des Wissens Schranken gehen auf,
Der Geist, in euren leichten Siegen
Geübt, mit schnell gezeitigtem Vergnügen
Ein künstlich All von Reizen zu durchheilen,
Stellt der Natur entlegenere Säulen,
Ereilet sie auf ihrem dunkeln Lauf.
Jetzt wägt er sie mit menschlichen Gewichten,

The world, transformed through labor, / the human
heart, moved by new impulses / and exercised in heated
battles, / both these expand the scope of your creation. /
On his raised wings, man, having progressed,
thankfully / carries art upwards with him, / and new
worlds of beauty emerge / from nature thus enriched. /
The boundaries of knowledge dissolve; / practiced
through your easily granted victories, the mind— /
whose enjoyment ripens quickly / as it races through a
contrived world of allurements— / sets its sights on
nature's distant boundaries / and overtakes her in her
dark workings. / He weighs her now with human
weights, / . . .

Misst sie mit Massen, die sie ihm geliehn;
Verständlicher in seiner Schönheit Pflichten,
Muss sie an seinem Aug vorüberziehn.
In selbstgefäll'ger jugendlicher Freude
Leiht er den Sphären seine Harmonie,
Und preiset er das Weltgebäude,
So prangt es durch die Symmetrie.

. . . / measures her with measures she herself has
lent; / better versed in his obligation to beauty, / he
now makes her pass his eyes in review. / In youthful joy
and vanity / he lends his own harmony to the spheres /
and singing praise to the universal edifice / he shows it
off as perfect symmetry.



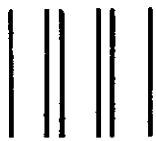
In allem, was ihn jetzt umlebet,
Spricht ihn das holde Gleichmass an.
Der Schönheit goldner Gürtel webet
Sich mild in seine Lebensbahn;
Die selige Vollendung schwebet
In euren Werken siegend ihm voran.
Wohin die laute Freude eilet,
Wohin der stille Kummer flieht,
Wo die Betrachtung denkend weilet,
Wo er des Elends Tränen sieht,
Wo tausend Schrecken auf ihn zielen,
Folgt ihm ein Harmonienbach,
Sieht er die Huldgöttinnen spielen
Und ringt in stillverfeinerten Gefühlen
Der lieblichen Begleitung nach.
Sanft, wie des Reizes Linien sich winden,
Wie die Erscheinungen um ihn
In weichem Umriss ineinanderschwinden,
Flieht seines Lebens leichter Hauch dahin.
Sein Geist zerrinnt im Harmonienmeere,
Das seine Sinne wollustreich umfließt,
Und der hinschmelzende Gedanke schliesst
Sich still an die allgegenwärtige Cythere.
Mit dem Geschick in hoher Einigkeit,
Gelassen hingestützt auf Grazien und Musen,
Empfängt er das Geschoss, das ihn bedräut,
Mit freundlich dargebotnem Busen
Vom sanften Bogen der Notwendigkeit.

Everything surrounding him / strikes his eye with
lovely proportion. / Beauty's golden belt weaves /
softly into his life's course; / through your works,
blissful perfection / hovers victoriously before him. /
Wherever pure joy hurries forth, / wherever silent
sorrow flees, / where contemplation tarries
thoughtfully, / where he sees tears of misery, / where
countless terrors target him; / a flood of harmonies
follows him, / he sees the three Graces play / and, with
emotions quietly refined / strives to join the lovely
accompaniment. / Softly as the alluring lines coil, / as
all phenomena around him / soften their silhouettes,
intertwine, and blend, / his life's light breath flees to
there. / His spirit melts into the sea of harmony, /
which flows round his senses voluptuously, / and mind's
thought, utterly enraptured, focuses / silently on ever-
present Cytherea. / In lofty unity with destiny, /
reposing confidently, supported by Graces and muses, /
his breast obligingly exposed / is struck by the
threatening arrow / shot from the gentle bow of
necessity.



Vertraute Lieblinge der sel'gen Harmonie,
Erfreuende Begleiter durch das Leben,
Das Edelste, das Teuerste, was sie,
Die Leben gab, zum Leben uns gegeben!
Dass der entjochte Mensch jetzt seine Pflichten denkt,
Die Fessel liebet, die ihn lenkt,
Kein Zufall mehr mit ehrnem Zepter ihm gebeut,
Dies dankt euch—eure Ewigkeit,
Und ein erhabner Lohn in eurem Herzen.
Dass um den Kelch, worin uns Freiheit rinnt,
Der Freude Götter lustig scherzen,
Der Holde Traum sich lieblich spinnt,
Dafür seid liebevoll umfassen!

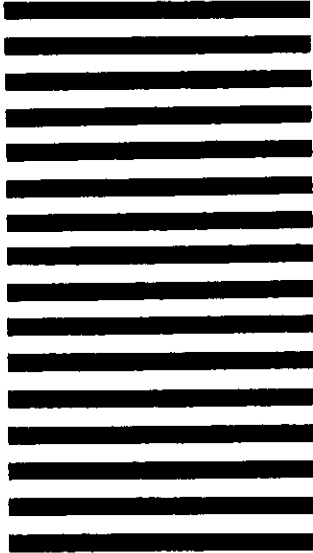
Blessed harmony's trusted favorites, / our cheering
companions through life, / the noblest and dearest,
which she / who gave life, has given us in order to
live; / that man unshackled now conceives his own
duty, / loves the fetters which guide him, / no longer
prey to chance with its iron scepter; / *all this* thanks
you—*this* thanks your eternity / and a sublime reward
within your heart. / That 'round the cup into which our
freedom flows / the gods of joy joke heartily, / and the
pleasant dream spins out wonderfully— / for this, be
warmly embraced!



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Dem prangenden, dem heitern Geist,
 Der die Notwendigkeit mit Grazie umzogen,
 Der seinen Äther, seinen Sternenbogen
 Mit Anmut uns bedienen heisst,
 Der, wo er schreckt, noch durch Erhabenheit entzückt
 Und zum Verheeren selbst sich schmückt,
 Dem grossen Künstler ahmt ihr nach.
 Wie aus dem spiegelhellen Bach
 Die bunten Ufer tanzend schweben,
 Das Abendrot, das Blütenfeld,
 So schimmert auf dem dürft'gen Leben
 Der Dichtung muntre Schattenwelt.
 Ihr führet uns im Brautgewande
 Die fürchterliche Unbekannte,
 Die unerweichte Parze vor.
 Wie eure Urnen die Gebeine,
 Deckt ihr mit holdem Zauberscheine
 Der Sorgen schauervollen Chor.
 Jahrtausende hab ich durcheilet,
 Der Vorwelt unabsehlich Reich:
 Wie lacht die Menschheit, wo ihr weilet,
 Wie traurig liegt sie hinter euch!

Die einst mit flüchtigem Gefieder
 Voll Kraft aus euren Schöpferhänden stieg,
 In eurem Arm fand sie sich wieder,
 Als durch der Zeiten stillen Sieg
 Des Lebens Blüte von der Wange,
 Die Stärke von den Gliedern wich
 Und traurig, mit entnervtem Gange,
 Der Greis an seinem Stabe schlich.
 Da reichtet ihr aus frischer Quelle
 Dem Lechzenden die Lebenswelle;
 Zweimal verjüngte sich die Zeit,
 Zweimal von Samen, die ihr ausgestreut.

Vertrieben von Barbarenheeren,
 Entrisset ihr den letzten Opferbrand
 Des Orients entheiligten Altären
 Und brachtet ihn dem Abendland.
 Da stieg der schöne Flüchtling aus dem Osten,
 Der junge Tag, im Westen neu empor,
 Und auf Hesperiens Gefilden sprossen
 Verjüngte Blüten Joniens hervor.
 Die schönere Natur warf in die Seelen
 Sanft spiegelnd einen schönen Widerschein,
 Und prangend zog in die geschmückten Seelen
 Des Lichtes grosse Göttin ein.
 Da sah man Millionen Ketten fallen,
 Und über Sklaven sprach jetzt Menschenrecht,
 Wie Brüder friedlich miteinander wallen,

The resplendent, serene spirit / who cloaked necessity in
 graceful form, / who bids his sky, his vault of stars / to
 serve us graciously; / who, wherever he terrifies, still
 delights us with the sublime / and even in destruction
 still adorns himself— / you emulate this great creator. /
 As on the glassy brook / the multicolored banks dance
 playfully, / with sunset's glow and flowered
 meadows, / so the gay shadow-world of poetry /
 shimmers upon barren life. / You have presented us, in
 her bridal gown, / the dreadful unknown: /
 unrelenting destiny. / As your urns conceal our bones, /
 so with a graceful magic sheen / you hide the dreadful
 sorrows' chorus. / I have rushed through millennia, /
 through antiquity's boundless realm; / how mankind
 laughs wherever you tarry, / how dreary it becomes
 once you depart!



What once with soaring feathers / rose full force from
 your creating hands, / found itself in your arms once
 again / when time's silent conquest / stole life's bloom
 off its cheek / and strength from its limbs, / and sadly,
 with uncertain step, / the old man staggered along on
 his staff. / Then, from a fresh fount you gave / the
 thirsty a new wave of life; / twice the epoch regained its
 youth, / twice from seed strewn by you.



Driven out by barbarian hordes, / you snatched the last
 sacrificial fire / from the desecrated altars of the
 Orient / and brought it to the Occident. / There the
 beautiful fugitive from the East, / the new day, dawned
 in the West, / and on Hesperia's meadows sprouted /
 the rejuvenated blossoms of Ionia. / Nature, yet more
 beautiful, softly mirroring, / cast a beautiful reflection
 into men's souls, / and resplendently, the great goddess
 of light / entered these jewelled souls. / One could
 see millions of shackles fall / and the rights of man
 spoken about slaves; / as brothers journey peacefully
 together, / . . .

So mild erwuchs das jüngere Geschlecht.
Mit innerer hoher Freudenfülle
Geniesst ihr das gegebne Glück
Und tretet in der Demut Hülle
Mit schweigendem Verdienst zurück.

Wenn auf des Denkens freigegebenen Bahnen
Der Forscher jetzt mit kühnem Glücke schweift
Und, trunken von siegrufenden Pöänen,
Mit rascher Hand schon nach der Krone greift;
Wenn er mit niederm Söldnerslohne
Den edlen Führer zu entlassen glaubt
Und neben dem geträumten Throne
Der Kunst den ersten Sklavenplatz erlaubt:—
Verzeiht ihm—der Vollendung Krone
Schwebt glänzend über eurem Haupt.
Mit euch, des Frühlings erster Pflanze,
Begann die seelenbildende Natur,
Mit euch, dem freud'gen Erntekranze,
Schliesst die vollendende Natur.

Die von dem Ton, dem Stein bescheiden aufgestiegen,
Die schöpferische Kunst, umschliesst mit stillen Siegen
Des Geistes unermessnes Reich.
Was in des Wissens Land Entdecker nur ersiegen,
Entdecken sie, ersiegen sie für euch.
Der Schätze, die der Denker aufgehäufet,
Wird er in euren Armen erst sich freun,
Wenn seine Wissenschaft, der Schönheit zugereifet,
Zum Kunstwerk wird geadelt sein—
Wenn er auf einen Hügel mit euch steigt
Und seinem Auge sich, in mildem Abendschein,
Das malerische Tal—auf einmal zeigt.
Je reicher ihr den schnellen Blick vergnüget,
Je höhere, schönere Ordnungen der Geist
In einem Zauberbund durchflieget,
In einem schwelgenden Genuss umkreist;
Je weiter sich Gedanken und Gefühle
Dem üppigeren Harmonienspiele,
Dem reichern Strom der Schönheit aufgetan—
Je schönere Glieder aus dem Weltenplan,
Die jetzt verstümmelt seine Schöpfung schänden,
Sieht er die hohen Formen dann vollenden,
Je schönere Rätsel treten aus der Nacht,
Je reicher wird die Welt, die er umschliesst,
Je breiter strömt das Meer, mit dem er fließet,
Je schwächer wird des Schicksals blinde Macht,
Je höher streben seine Triebe,
Je kleiner wird er selbst, je grösser seine Liebe.
So führt ihn, in verborgnem Lauf,
Durch immer reinere Formen, reine Töne,

... / so mildly did the younger generation come
to maturity. / Filled with inner, lofty joy, / you taste
this gift of good fortune / and, cloaked in humility, /
withdraw quietly, without acclaim.



If, on thought's unobstructed pathways / the
investigator sweeps on with bold success / and drunk
with peans shouted about him / rashly reaches to grasp
the crown; / if he believes that a hireling's meager
wage / can dispatch his noble guide, / while close
beside the dreamed-for throne / of art he installs the first
slave, / forgive him—the crown of perfection / hovers
glittering above your head. / With you, first growth of
spring, / came the beginning of soul-nurturing nature; /
with you, the joyous harvest wreath, / comes the end of
self-perfecting nature.



Humbly emerged from clay, from stone, / the art of
creation, with silent victories, encompasses / the mind's
unmeasured domain. / What, in the land of knowledge,
only discoverers can conquer, / they discovered, they
conquered for you. / The philosopher's collected
treasures / will gladden him only once they are in your
arms, / when his science, matured to beauty, / is
ennobled to a work of art— / when he climbs the hill's
crest with you / and to his eye, in the mild evening
glow, / the picturesque valley—is suddenly revealed. /
The more richly you satisfy his fleeting vision, / the
loftier, more beautiful orders through which the mind /
can fly in one magical union, / can circumscribe in one
ecstatic draught; / the wider thoughts and emotions /
open to the more exuberant interplay of harmonies, / to
beauty's more luxuriant stream— / the more beautiful
pieces of the universal plan / which now, mutilated,
disgrace its creation, / he then sees perfected by the lofty
forms; / the more beautiful the riddles emerging from
the night, / the richer will be the world he embraces, /
the broader will stream the sea he flows with, / the
weaker will become fate's blind power, / the higher
will his urges strive; / the smaller he himself becomes,
the greater becomes his love. / So lead him along the
hidden course, / through ever purer forms, pure
music, / ...

Durch immer höhere Höhen und immer schönere Schöne
Der Dichtung Blumenleiter still hinauf—
Zuletzt, am reifen Ziel der Zeiten,
Noch eine glückliche Begeisterung,
Des jüngsten Menschenalters Dichterschwingung,
Und—in der Wahrheit Arme wird er gleiten.

Sie selbst, die sanfte Zypria,
Umleuchtet von der Feuerkrone
Steht dann vor ihrem münd'gen Sohne
Entschleiert—als Urania;
So schneller nur von ihm erhaschet,
Je schöner er von ihr geflohn!
So süß, so selig überraschet
Stand einst Ulyssens edler Sohn,
Da seiner Jugend himmlischer Gefährte
zu Jovis Tochter sich verklärte.

Der Menschheit Würde ist in eure Hand gegeben,
Bewahret sie!
Sie sinkt mit euch! Mit euch wird sie sich heben!
Der Dichtung heilige Magie
Dient einem weisen Weltenplane,
Still lenke sie zum Ozeane
Der grossen Harmonie!

Von ihrer Zeit verstossen, flüchte
Die ernste Wahrheit zum Gedichte
Und finde Schutz in der Kamönen Chor.
In ihres Glanzes höchster Fülle,
Furchtbarer in des Reizes Hülle,
Erstehe sie in dem Gesange
Und räche sich mit Siegesklänge
An des Verfolgers feigem Ohr.

Der freisten Mutter freie Söhne,
Schwingt euch mit festem Angesicht
Zum Strahlensitz der höchsten Schöne,
Um andre Kronen buhlet nicht.
Die Schwester, die euch hier verschwunden,
Holt ihr im Schoss der Mutter ein;
Was schöne Seelen schön empfunden,
Muss trefflich und vollkommen sein.
Erhebet euch mit kühnem Flügel
Hoch über euren Zeitenlauf;
Fern dämmre schon in eurem Spiegel
Das kommende Jahrhundert auf.
Auf tausendfach verschlungenen Wegen

... / through ever higher heights, and ever more
beautiful beauty, / steadily up poetry's flowery ladder, /
and finally, at the peak of maturity, / yet one happy
inspiration more, / the poetic flight of man's most recent
age, / and—he will glide into the arms of truth.



She herself, gentle Cypria, / illumined by her fiery
crown, / stands at last before her son-grown-man /
unveiled—as Urania; / the more quickly she is so spied
by him, / the more beautiful he is, once fled from her! /
Just so sweet, so wonderfully surprised / did Ulysses'
noble son once stand / when the divine companion of
his youth / was transfigured into Jove's daughter.



The dignity of mankind has been placed in your hands; /
protect it! / It sinks with you! With you it will
ascend! / Poetry's sacred magic / serves a wisely-laid
universal plan; / steer it calmly toward the ocean / of
the great harmony!



Let solemn truth, rejected by her own epoch, / be
rescued by the poem / and find shelter in the muses'
choir. / In her supreme unfolded magnificence, / more
terrifying in her cloak of allurements, / let her rise up in
song, / and with triumphal sound, avenge herself /
upon her persecutor's cringing ear.



Free sons of the freest mother, / your faces trained
upward, fly / to highest beauty's radiant residence, /
and strive not after other crowns. / The sisters, whom
you lost sight of here, / You will catch up with in the
mother's lap; / what beautiful souls have beautifully
felt / must be excellent and perfect. / Lift yourself with
boldened wings / high above the workings of your
age; / in your mirror, the coming century / is already
dawning in the distance. / On thousandfold involuted
paths, / ...

Der reichen Mannigfaltigkeit
Kommt dann umarmend euch entgegen
Am Thron der hohen Einigkeit.
Wie sich in sieben milden Strahlen
Der weisse Schimmer lieblich bricht,
Wie sieben Regenbogenstrahlen
Zerrinnen in das weisse Licht—
So spielt in tausendfacher Klarheit
Bezaubernd um den trunknen Blick,
So fließt in *einen* Bund der Wahrheit,
In *einen* Strom des Lichts zurück!

. . . / richly manifold, / come forward, then,
embracing / 'round the throne of high unity. / As into
seven gentler beams / dazzling white delightfully
divides; / as seven rainbow beams / back into white
light dissolve— / so, in thousandfold clarity, play /
enchanted 'round the intoxicating vision; / flow as into
one band of truth / back into *one* stream of light!



Schiller's "Die Künstler"

How beautifully, O Man, with your branch
of palm,
You stand on the century's slope,
In proud and noble manliness,
With open mind, with spirits high,
Stern yet gentle, in active stillness,
The ripest son of time—
Free through reason, strong through laws,
Through meekness great, and rich with treasures
Long lain dormant within your breast;
Lord of nature who loves your chains,
who tests your strength in countless battles
Who under you emerged resplendent from
the wilderness!

This first strophe is the musical theme, and the entire composition is already embedded within it, for it contains all the elements to be developed later on.

"The ripest *son* of time"—this is the dimension of the present day, but it is also the representation of man as the highest being.

"You stand on the century's slope"—this points the way into the future. The year 1789 is not the turn of the century in literal sense, but rather it is the year of rejoicing, the year of all the hopes the humanists were working to actualize through the French and American revolutions. The turn of the century heralded not merely a new century, but a new age, the age of reason.

"Lord of nature . . ." who, "emerged resplendent from wilderness"—this is the dimension of the past, which at the same time describes the process of perfection leading to the present lofty heights.

Thus, in the very first strophe man, the highest being, is already conceived as mediating the infinite continuum of past-present-future.

The second strophe contains the demand that the process which led to the present heights become the object of self-reflexive thought. Man should celebrate the strength which allowed him to overcome the "stain of sensual desire" and celebrate art; moreover, thanks to this strength he does not, "let degenerate yearnings degrade [him] to her [art's] lowly handmaids." The poet is here attacking a mistaken view of art, to ensure that the reader's mind remains open to the notion of art which he wants grasped.

Only through beauty's morning-gate
Can you penetrate the land of knowledge.
Before it becomes accustomed to greater
brilliance,
The understanding must practice on
allurements:
The sound of the muses' strings
Courses through you with sweet trembling,
Nourishing the strength within your breast
That later soars to the soul of the world.

Can it be that man attains knowledge only through beauty? That is a surprising idea at first glance. For Schiller, however, beauty is not a chance product; it is not a decorative arabesque, but a state of self-ordering. How could man's mind at this early undeveloped stage already perceive beauty in self-ordering? Because the human mind's conceptual activity corresponds as a microcosm to the macrocosm of the universe. Hence, even when the human mind is as yet unelaborated, it still perceives its relatedness to the universe through such expressions of self-ordering. The mind's unity with the laws of nature holds true even when it is as yet undeveloped.

This is the stage of man's infancy, when heteronomy reigns supreme; but it is also the condition of naiveté, in which appropriately selected ideal models

awaken an immediate capacity for enthusiasm and joy in new things. The child does not yet grasp reason, but he does react to beauty, and it is the experience of beauty which at an early age instills lasting values within him, values which are later grasped consciously with the aid of reason. Beauty creates the potential for the power, reason, to later soar up to the soul of the universe.

She—a halo of glittering stars
 Around her visage, commanding majesty,
 Visible only to ethereal minds—
 Who passionately moves beyond the stars,
 Abandoning her sunny throne,
 Urania, terrifying, magnificent,
 Casts aside her fiery crown
 And stands—as *Beauty*—before us there.
 Clothed in graceful garments
 She becomes a child, so children can understand
 her;
 For what we here experience as beauty
 We will one day meet again as truth.

This is a well-known Platonic idea: Truth, reason, is so powerful that the undeveloped mind cannot yet endure it. The selection of images such as “halo of glittering stars” (very bright, glittering constellations), “sunny throne” and “fiery crown” all illustrate this blinding light which man cannot yet tolerate in any direct fashion. And therefore the stately, severe Urania, the goddess of truth and of divine and noble love, dresses herself in her lovely gown, in beauty.

“For what we here experience as beauty/We will one day meet again as truth.” These lines have psychological truth, for only he who has lived a beautiful and hence happy childhood, only he who has experienced beauty during his first years of life will, as an adult, possess the emotional potential to grasp reason and be able to love. In this sense, beauty is precisely what awakens love; love, beauty and truth are one and the same.

In the seventh strophe the poet makes no distinction between beauty and art, for it was the first artists who liberated the beauty of art from the “company of servile duty” and endowed it with “freedom’s sweetest right.” The artists who create beauty are the first stage of humanity; necessity has been conquered for the first time.

Thus creation appeared to the savage.
 Bound to mere appearances. . .

[an implicit polemic against Hobbes, Locke, etc.; sense-

certainty as an epistemological method makes a man blind, and he is chained to his sensual desire.]

By the blind fetters of sensual desire;
 Untasted, unfelt,
 Nature’s beautiful soul slipped beyond his grasp.

Man could hardly ignore the beautiful, subtle hint peeping out at him from within nature; awakened by the beautiful example of his own imaginative powers, the first creation leaped from his heart. These creations are multiplied, and soon a second, higher art is born.

The savages soon gathered ’round
 To marvel at these new creations.
 “Look!” cried the joyful multitudes,
 “Look here! All this was done by man!”

Human consciousness is reflected in what man himself has created; his first self-consciousness of his own creative capacity has been awakened, and the act of beholding beauty assumes an ennobling character.

Now the free, beautiful soul
 Shook off its sensual sleep;
 Freed by you, the slave to pettiness
 Leaped into joy’s embrace.
 Bestiality’s stifling cage dropped away,
 And on his unclouded brow, humanity appeared,
 And thought, that exalted foreigner,
 Sprang forth from his astonished brain.
 Now man stood erect, and to the stars
 Displayed his kingly countenance.

These lines celebrate the ideas developed up to this point; self-conscious humanity has been born. A new, related theme is also introduced: man’s joyfulness over his creative capacity, the joy in his own ability to think. This joy is identical to the capacity to think, while at the same time the emotion of love matures, as is made clear in the following strophe:

Yet higher still, to ever higher heights
 Creative genius soared.
 From past creations one sees new creations arise,
 Harmony out of harmonies.

...
 The world, transformed through labor,
 The human heart, moved by new impulses
 And exercised in heated battles;
 Both these expand the scope of your creation.

The verbal tension of the first four lines—in the first line the word “higher” is repeated three times to convey the sense of “ever higher”—reflects the power of the generative principle of development, the irrepressible power of genius expanding its own sphere of creativity. Successively new creations bring about successively higher-ordered states, and from higher harmonies are born still higher and thus more differentiated harmonies. By shaping the world in this way, man perfects his own capacity for beauty:

On his raised wings, man, having progressed,
thankfully
And new worlds of beauty emerge
From nature so enriched.

Art, which has enriched every domain of human knowledge, is now itself made fertile by these new creations—an infinite process.

That man unshackled now *conceives* his own duty,
Loves the fetters which guide him, . . .
[Emphasis added]

This is the theme of the beautiful soul, the man who carries out his duty with passionate conviction by virtue of art, in imitation of the “great Creator.”

The twenty-fifth strophe brings the theme of development for the first time into a concrete historical frame. Greece’s richest fruits, the achievements of Ionian urban culture are saved by the Islamic renaissance, and following their destruction there they are reborn with youthful vigor in the West. Almost every one of Schiller’s critics since Christoph Martin Wieland (1733–1813) has reproached him for his intermingling of philosophical concepts with concrete historical events. What ignorance! The poet is free to choose any predicates he requires; his aim here is to convey the continuity of reason’s creations, and his reference to the Ionian tradition is but one means of lawfully guiding the reader’s associations.

In the twenty-sixth strophe the poet once more urges the reader to persevere:

If, on thought’s unobstructed pathways
The investigator sweeps on with bold success
And drunk with peans shouted about him
Rashly reaches to grasp the crown;
If he believes that a hireling’s meager wage
Can dispatch his noble guide,
While close beside the dreamed-for throne
Of art he installs the first slave,
Forgive him—

The thousandfold fertilities of art—art in the sense of beauty-reason—have opened up infinite expanses for scientific investigation, but the investigator has still not grasped the crown. If at the outset the poet warned against any mistaken understanding of art, so this time it is a mistaken understanding of science which he wants to correct. By no means has science at a certain point in time somehow replaced art. (Schiller is here arguing against the notion, already gaining currency in his day, of a separation between art, *Geisteswissenschaft* and *Naturwissenschaft*.) Rather, works of art remain the most supreme achievement.

When his science, matured to beauty
Is ennobled to a work of art—
When he climbs the hill’s crest with you
And to his eye, in the mild evening glow,
The picturesque valley—is suddenly revealed.

In another location Schiller demanded that the true poet must be ahead of his own century; he must develop the bold conceptions which will exert a fruitful influence on the coming generations. The great number of our anti-scientific contemporaries have only their own blindness to blame if they cannot recognize the inspiring truth contained in these lines. Man is at present standing on a threshold, at a point where it can already be seen that nature, ruled and shaped by science, will nonetheless one day attain the beauty of a work of art. For the very first time we are able to comprehend that the same universal laws hold true for all domains of science, and that those scientists before us who thought otherwise did so only out of insufficient development.

Schiller has written that, “The laws of Art are not founded upon the transient forms of an arbitrary and often quite degenerate current fashion, but rather upon the necessary and infinite within human nature, upon the fundamental law of life.” And because this is equally true for science, its advancement necessarily involves ennobling it into a work of art as soon as it discovers its unity and, in a flash, comprehends the picturesque valley below.

To reach this stage, however, requires further effort:

The more richly you satisfy his fleeting vision,
The loftier, more beautiful orders through which
the mind
Can fly in one magical union,
Can circumscribe in one ecstatic draught;
The wider thoughts and emotions

Open to more exuberant interplay of harmonies,
To beauty's more luxuriant stream—
The more beautiful pieces of his universal plan
Which now, mutilated, disgrace its creation,
He then sees perfected by the lofty forms;

The most important idea contained in these lines is the successively higher differentiation, the never-ending striving for unity; no boundedness exists from the standpoint of universals, but rather an ever-advancing differentiation in depth and breadth. The harmonies do not rest, but instead become increasingly exuberant, in ever higher stages of elaboration.

The more beautiful the riddles emerging from the
night,
The richer will be the world he embraces,
The broader will stream the sea he flows with,
The weaker will become fate's blind power,
The higher will his urges strive;
The smaller he himself becomes, the greater
becomes his love.

Now an idea from his *Theosophie* surfaces: The closer man approaches to consciousness of his own species-being, becoming more the universal being who takes all humanity inside himself, the more universally significant will his personal life become, the greater will be his love, and the richer will the world become to him. Fate's blind power will dwindle to insignificance when measured against his victory over egoistic impulses. The dramatic heightening of tension effected by the verbal repetitions leads the reader to realize the tremendous intensity required to grasp the truth: love, beauty, freedom and reason are one and the same.

Once man comprehends this, he may know sweet Cypria, the goddess of love and beauty, in her true, unveiled form—as Urania, the goddess of truth. Only after man reaches the level of reason does he comprehend that beauty—the principle of free self-development—led him there, that freedom comes only through love.

Before the poet reaches the climax of his song he once again interrupts, admonishing the artists for the third time:

The dignity of mankind has been placed in your
hands;
Protect it!
It sinks with you! With you it will ascend!

At the outset he called upon the reader not to forget the devotion to art which led him to the present lofty heights; the second admonition came after art had developed humanity to the level of scientific thought; now the third warning comes after man has known truth. It becomes clear that homage was paid to art not for her own sake, but rather as a servant of human dignity. Thus only at the very end of the poem, through this third request to pause reflectively, does the task of art through the entire course of development become clear: to improve and ennoble the human soul.

On thousandfold involuted paths,
Richly manifold,
Come forward, then, embracing
Round the throne of high unity.
As into seven gentler beams
Dazzling white delightfully divides;
As seven rainbow beams
Back into white light dissolve—
So, in thousandfold clarity play
Enchanted round the intoxicating vision;
Flow as into *one* band of truth
Back into *one* stream of light!

This final strophe is the most difficult, and persons "of mere understanding" will necessarily perceive it as mystical. What Schiller expresses here is, in fact, the fourth qualitative level of human mind; it is what Nicholas of Cusa described as being located higher still than reason, as vision. Thus, when not only one single person but all men, over a thousandfold involuted pathways and hence through an infinitely differentiated self-perfection, carry out their specific tasks, then unity of the highest order is attained. When all microcosms develop fully to reason, then concord will exist in the macrocosm.

This vision of unique truth is not the end, but only the beginning of that human condition in which man will know his divine nature. The vision of light is nothing other than the condition where past and future merge into the present, and hence where man is able to consciously conceive of actual infinity. This is the condition which Platonic theology has designated "God," for whom there exists no before or after, since every before or after would make him into a predicate, into an "other." God, however, is the Non-Other, the necessary existent.

Concerning the man who assumes this divine standpoint, Schiller says in his *Aesthetic Letters* "that for him there is no time: the present to him becomes

Friedrich Schiller—A Life of Reason

Friedrich Schiller, Germany's great republican poet, was born on Nov. 10, 1759, the son of a captain in the army of the small duchy of Württemberg in southwest Germany. Schiller lived in his birthplace, Marbach, until 1766, when his family moved to Ludwigsburg, a suburb of Stuttgart, where he attended the Latin School until 1773.

Although the young Schiller wanted to study



Birthplace of Friedrich Schiller.

theology after graduating from the Latin School, the autocratic Duke Earl Eugen of Württemberg forced Captain Schiller to send his son to the newly-established "Military Development School" from 1773 to 1780. In spite of the school's British empiricist "drill and grill" educational approach and the Duke's autocratic military rule—both of which caused Schiller great personal anguish—Schiller derived an excellent education in mathematics, the natural sciences and Latin, French, Italian and English. Schiller originally studied law, but switched to medicine in 1776. His dissertation in medicine was accepted in 1780.

Although Schiller had been writing poetry since 1776, and his final exam was the best in the military school, Duke Karl Eugen refused to allow him to leave the school until 1780 as punishment for his republican writings. Schiller composed his first play, *Die Räuber* (*The Robbers*) during this period, and after its first performance in Mannheim in 1782, crowds mobbed the theater to honor their newly-discovered national playwright.

Schiller began to write his second play, *The Conspiracy of Fiesko*, just as the duke forbade him "from writing all comedies and poems" and threatened him with imprisonment if he disobeyed. Stifled by this climate, Schiller fled Württemberg in 1782, and settled in Mannheim, where he became Theater Director in 1783, both directing and composing his own plays. The day he became director he caught malaria—the first of the suspicious diseases that eventually killed him—but this was not the end of his problems. As a refugee, he was continually in debt, and he battled with actors who wanted to censor and water down *Fiesko*. "In this country republican freedom is sound without meaning," Schiller wrote, "an empty name."

The final straw came when Schiller's directorship was not renewed as a result of his play *Cabal and Love*, a devastating attack on Britain and the German dukes like Karl Eugen who sold their citizens as mercenaries to fight British wars—most notably, the American Revolution.

Although Schiller's debts and illnesses increased, his employment did not. He moved to Leipzig in 1785, where lawyer and education official Christian Körner made good his promise to Schiller "for at least a year, to take you out of the necessity of earning your own bread." Schiller spent two years of hard work in Leipzig and Dresden writing, studying philosophy, and beginning his historical studies and plays.

Goethe and Schiller first met in 1788, and this meeting, like their relationship afterwards, was not a warm one—although Goethe did not hesitate to use Schiller's ideas in his own works. During the same year, Schiller became a history professor at Jena University on the basis of his book on the Dutch revolt against the Spanish Hapsburgs. His inaugural lecture, "What Is World History and To What End Should It Be Studied?" was packed by the entire student body. For the first time in his life he was slightly financially secure, and he married Lotte von Lengefeld in 1790.

Schiller began a rigorous study of Kant in 1791, but lung inflammation and fevers—aggravated by an opium and camphor "cure"—almost killed him that year. Rumors of his death circulated, and a funeral service was celebrated for him in Denmark. When the Danish prince Friedrich Christian learned that his idol was still living, he sent Schiller 3,000 taler "in order to preserve a teacher for mankind."

In addition to his studies and writings, Schiller spent a good part of 1794 in setting up his own national magazine, *Horen*, with the foremost publisher of the day, the republican von Cotta. However, despite every guarantee of success, with articles by such leading German intellectual figures as Goethe, Wilhelm von Humboldt, Herder, Fichte and Schlegel, the magazine failed.

His financial difficulties continued to multiply. When the King of Sweden sent Schiller a diamond ring in 1797 in appreciation of his work on the Thirty Years War, Schiller had to sell the



Statue of Schiller (right) and Goethe (left)—the soul of Reason and its mere observer.

diamond for cash. Despite his international reputation as the greatest living German artist, Schiller was snubbed by the court of Weimar, the petty duchy in which he lived, because he was a republican. After composing a body of literature that ranks with Shakespeare and Dante, Schiller fought his final illness from February until his death on May 9, 1805.

the past as soon as it must necessarily develop out of the present. To an unbounded reason, *the direction is at the same time perfection*, and the path has already been traveled as soon as the journey has commenced."

The concepts of beauty, love, freedom and reason are all attributed, at the end of the poem, to the concept of light, and the unity of these concepts has been understood by every Neoplatonic poet.

What, then, is the content of the poem as a whole, the content for which all the themes touched upon are mere predicates?

After the first strophe, which sets the theme, the poet leads the reader through the various stages of his own development; he portrays man's first emergence from the condition of the bronze soul, and from there to the silver and finally the golden, or beautiful, soul. Instead of merely describing this process—and thereby running the risk that the reader will be kept at a distance—the poet uses the method of the Platonic dialogue within the poem itself, turning to the artists three times to admonish them to maintain the highest conception of art.

The first time, he gives a warning not to become the slave of art's handmaids, i.e., not to prefer the Dionysian celebration of sensual desires. The second time, he interrupts the development in order to warn against the understanding's false appreciation of art. The third time, he addresses reason, that condition in which the artist/man acknowledges his responsibility, warning him that he alone can preserve the human dignity man has achieved so far. These three interruptions allow the poet to not only make the reader follow the succession of humanity's development, but also to look back, from an ever higher standpoint, upon the products of man's previous thought. By doing this, the poet forces the reader to reproduce within his own mind the upward process of development which is embedded in the course of the poem itself.

The poem is a Platonic dialogue in yet another respect, namely, as a dialogue between the poet and the reader. The poet lawfully determines the reader's associations, not in relation to the literal contents of the individual strophes, but rather through his selection and developmental ordering of the individual predicates, which causes the reader's mind to open up and grasp the higher universal of the entire poem.

This higher universal is the principle of the *Coincidentia Oppositorum*. What is primary is not the recitation of the particular poem, but rather the process of development expressed within the poem. By thus conceiving of the process as primary, the reader also comprehends himself; for the poem treats the history of humanity as a predicate in the continuum of a fugal contrapuntal composition, in which

the highest point of lawful differentiation signifies at the same time the highest unity and freedom.

Although this primary process of development is never-ending, the poem nevertheless fulfills the poetic requirement of closure. In a certain sense the final strophe is the stretto of the theme sounded in the first strophe. For, in the first strophe man, whose freedom comes through reason, is still in the present, lodged between past and future; and likewise the reader cannot conceive of reason in any other way. But by the end of the poem, when the process of development has taken its course, reason can be grasped as the vision of light, as the coincidence of past and future in the present, as actual infinity.

Once the last strophe is thus conceived of as a stretto, the first four words of the poem take on a new meaning. Just like Beethoven's additional two opening tones in the *Adagio sostenuto* movement of his "Hammerklavier" sonata, Schiller's words, "How beautifully, O Man," seen from the standpoint of the entire poem, take on a new sense. Hidden within those words lies the entire meaning of the poem. "How beautifully, O Man"—this could also be said at the end of the poem, and, on re-reading, takes on such a more profound meaning.

The fact that today virtually no concept is more bowdlerized and variously defined as the concept of art is well worth examining, because it sheds light on the approximate magnitude of the immense educational task facing us. The fact that, at present, anyone who demands high prices for human feces packed into tin cans can call himself an artist, or who arranges disconnected sounds can call himself a poet, is intolerable. We will not rest until these charlatans are confronted with the resounding laughter of tens of thousands of voices whenever they attempt to bring their productions into public view. An even more appropriate treatment, perhaps, could be found within Rabelais's *Gargantua*.

For approximately two thousand years, bitter warfare has raged between two fundamentally opposed notions of art, the Platonic and the Aristotelian. The Platonic humanist notion of art maintains that by beauty's mediation of reason, and by presenting of the principle of free self-subsisting development within necessity, art should encourage man's creative mental activity and ennoble his soul.

All other notions of art—or what purports to be art—can ultimately be traced back to Plato's opponent Aristotle, and the centuries-long propaganda campaign in favor of Aristotle's *Poetics* must be characterized as one of the most successful operations conducted by the anti-humanist elite, beginning with the Peripatetics' undermining of the concept of poetry Plato developed in the *Republic*.

In his *Poetics*, Aristotle presents the following simple-minded idea: All forms of art are nothing but imitations. The human being, from childhood on, has been endowed with *instincts*, and the difference between him and *other* animals lies in the fact that he excels in imitation. If one were to believe Aristotle, Konrad Lorenz and the behaviorists would be correct in their claim that man differs from animals only in degree, and that consequently the smears made by chimpanzees on the walls of their cages are a form of art, too. Not a few of our modern painters are known to subscribe to this idea.

If art is imitation, then according to Aristotle, the best artist is the one who is best at imitation. Aristotle therefore demands that, as much as possible the poet should be like a stage actor, and that, for example, he can best communicate anger when he is himself angered, excitement when he is himself excited, and so on. Thus poetry requires either quick reflexes or a sort of enthusiasm bordering on insanity. This is, among other things, the source of the belief promoted since the 19th century by British-dominated literary schools that genius and insanity are closely interrelated—a theory which merely served to cover up the systematic murder of such great artists as Robert Schumann.

Therefore, if art were merely imitation and both the artist and his audience became whatever they imagined themselves to be, then all lawfulness in art would disappear, and absolutely anyone could simply set down on paper, canvas or score whatever his state of mind happened to be at the time, and that would be art. The religious mystic would merely describe his tumultuous emotions, and that would be Romantic art; the schizophrenic would maniacally draw dots on score paper, and that would be atonal music; the sexual pervert would portray himself according to his own sadomasochistic fantasies, and he would then be a punk-rock artist. The infantile adult would gaily paint a meadow of flowers with concealed Easter eggs, and that would be naturalistic art; the moralist would only sculpt figures of beautiful heroic people, and this would be realist art.

Now, it is well known that all this actually does happen, and that it is generally accepted as art. It therefore appears all the more necessary to henceforth deny these phenomena the conceptual status of art, and perhaps to use them instead as clinical psychoanalytic material for the eventual therapeutic treatment of their originators.

Schiller, on the contrary, introduced the only concept of art which is true and adequate to man's dignity, and we intend to make this concept universally recognized. And the more the outraged anti-humanists raise the cry of "Neoplatonic dictatorship," the better.

In his philosophical writings Schiller mastered the lawfulness of the universe, and in his poems and literary writings he created works of art which represent the apex of his philosophical productions. No one has written more explicitly about the fact that composing poetry is not a matter of sudden flashes of intuition, but rather is the most rigorous of all human creative activities. It is worth noting that the two treatises in which he most directly deals with the poetic method are critical reviews of the work of two of his contemporaries, Matthison and Bürger.

In his essay "On Matthison's Poetry" Schiller sets forth the rigorous principles which permit the evaluation of any poem. The question to be answered is whether Matthison's poetic landscape scenes—which depict nature only and therefore exclude the domain of the most sublime beauty in the universe, namely, man—should be included among the beautiful, or are they merely a form of entertainment? Both entertaining art and beautiful art, says Schiller, share the domain of freedom, but what makes a work of art into a work of beauty is the included characteristic of necessity.

If poetry in general is understood as "putting us into certain states of feeling by means of the free effect of our productive powers of imagination" (a statement which will certainly continue to stand up well against the many other current statements on this question), then as a result we have two additional criteria which no poet worthy of the name can neglect to fulfill. Firstly, he must allow for the free play and *self-activity* of our own powers of imagination, and secondly, he must be no less certain of his own effect on us, and he must produce a *definite* sentiment within us. These criteria seem at first to be mutually contradictory, since, according to the first one, our own power of imagination must dominate and must obey none except its own laws; according to the second one, it must be subservient and obey the poet's law. How, then, does the poet resolve this contradiction? By dictating to our imagination no other course but that which it would have to take in full freedom and according to its own laws, so that it accomplishes its purpose through nature and will transform external into internal necessity. It turns out, then, that both criteria do not simply cancel each other out, but rather, each is contained within the other; it is only through the greatest determinateness that the greatest freedom is possible.

But how is the poet to know beforehand the imaginations and associations of all conceivable read-

ers, with all their particular private thoughts, and calculate these in such a way that those criteria are met? The argument Schiller now develops is one of the least understood aspects of all his work, since it concerns the necessity that any subject material be "idealized."

As long as the poet remains within the domain of the arbitrary and individual, it is indeed quite impossible for him to determine the reader's thought processes. It is possible to do so only if he can discover the lawfulness in associative connections, and such lawfulness holds true only for the domain of necessity, and not for what is arbitrary or accidental. The poet's subject material must therefore be the "pure object," the universal, without regard for the accidental.

The subject material of a poem must therefore be a universal one, and must be directed to that part of the reader which is likewise free of all that is accidental, if a lawfully calculable sentiment is to be produced within him. As long as the poet addresses solely what is specific and individual within the reader, then virtually every individual will have a different response. The only aspect, however, which is determined within every reader is his species character.

Obviously, any poet who himself thinks and feels as a mere individual cannot discover within himself, and hence cannot set down in a poem, the lawfulness which resides within everyone. The poet must therefore "have extinguished the individual within himself and have become elevated to his species character."

Hence, if the universal content of the poem must address the universal within the human being, his species character, then everything in a poem must be true nature, and never actual or historical nature, since all actual nature limits to a greater or lesser degree the universal natural truth, just as everything merely individual within the human being diminishes his humanity.

Hence, if only what is universal in the poem can be directed at man's species character, it is immediately evident that man himself is the proper material for the poem. But does this mean that poetic descriptions of landscape scenes do not meet the criteria of beautiful art? Schiller believes—and we share his view—that the same principles which hold true for composing poetry about man can nevertheless be applied to other domains of art by means of a "symbolic operation."

For Schiller, every pictorial and poetic composition is subject to the same laws which regulate music. Music, however, is only art when it pursues the inner necessary lawfulnesses of the creative human mind.

And now, if the composer or the landscape painter penetrates the secret of those laws which hold sway over the inner movements of the human heart, and if he studies the correspondence between these movements of the soul and certain external phenomena, then he will change from a lowly pictorialist into a true painter of souls. He will emerge from the domain of arbitrariness into the realm of necessity, and he can then confidently take his place, not beside the plastic artist whose material is the external man, but beside the poet whose material is the internal man.

The poet—whatever the material of his poem may be—must therefore always strive to use the standpoint of his reason to bring the play of the imagination into harmony with the lawfulness of reason. If the poet proceeds in this fashion, addressing the reader's reason, he will determine not only what the reader's associations will necessarily be, but will also—in accordance with reason—make the reader conscious of his own associative process; for he will make the reader conscious of how the free associative process of the preconscious becomes conscious through synthesizing a concept not contained in any of the poem's literal contents.

Therefore, Schiller says, the poet must never permit himself to explicate his ideas fully; he can only indicate them, just as he can never directly portray emotions, but can only hint at them, so as not to prematurely block the reader's imagination. "Any more explicit rendering will here be perceived as a burdensome limitation, for the attraction exerted by such aesthetic ideas lies precisely in our being able to look into its content as into a bottomless abyss. The actual, explicit contents included by the poet will always remain finite in magnitude; the potential content which he leaves us to fill in, infinite."

What Schiller describes as the poem's "infinite magnitude" is the universal to which all possible concrete elaboration is merely a predicate. This infinite magnitude, however, is the "simultaneous impression of the whole," which can be created only through the "successive ordering" of ideas and images within the reader's imagination. By thus continually spurring the reader on to imagine universals in successive sequence, the poet creates within his mind the quality corresponding to Cantor's concept of the transfinite and Plato's higher hypothesis. Whoever has mastered this art, Schiller says at the conclusion of "On Matthison's Poetry," is "an initiate in the poetic art's innermost secrets."

The German language has a word for poetry which is marvelously appropriate to the poetic principle: *Dichtung*. If *Dichtung* is understood in the sense of condensation (*Verdichtung*), i.e., in the sense of the condensation of the preconscious into a new form, then we have the key to understanding why the creativity expressed in a work of art corresponds to its creation from reason. So understood, the word *Dichtung* itself already contains the reason why didactic or moralizing poems are in fact not poetry at all. Even if they may have the external form of poetry, they nevertheless do not have the "higher unity" which Schiller demands from an actual poem. The same is true of so-called Socialist Realism. The creators of socialist realist art may have the best intentions, but in their attempt to realistically depict a high purpose they only address the level of the Understanding, and thus defeat their own purpose, the reproduction of creative human beings.

Every artist must therefore be a "condenser" (*Dichter*), i.e., he must make the breadth and richness of his reason become "concentrated into a single beam"; he must condense "the greatest force into the tiniest point," as Schiller expresses it, so that he communicates the *method* and does not denigrate his material with descriptions appropriate to the mere Understanding.

This means nothing less than that a man who has not reached the level of reason—and this is unfortunately the case with all our modern artists—cannot be a real "condenser" (*Dichter*). Schiller rightly says of the poet and of the morally developed, unprejudiced mind, that so long as any distinction other than the former's advantage of talent for poetic composition exists between them, poetic art will not radiate any ennobling influence on that generation. And this is precisely what has happened, especially during our own century.

Even during his own lifetime Schiller was obliged to defend this highest conception of art, as represented by Schiller himself, against every form of vulgarization. Passionately concerned with the sublime, he knew how to viciously polemicize in its defense against all pseudo-artists. He made the point in many of his poems and writings that this polemic against everything false is indeed the necessary prerequisite for creating anything truly great. One of his Devotional Mottoes reads:

The Artistic Babblers

You demand goodness in the arts?
Then are you worthy of the good,
So that only eternal war rages against you?

There was nothing Schiller hated more than what was dull and mediocre, and just as he was locked in a political and philosophical life-and-death battle against the ideologues of the Black Guelphs of his time, he also fought against the forerunners of the romantic school, the representatives of the magazine "Göttinger Hain." His originally anonymous publication, "On Bürger's Poetry," is a typical example of Schiller's method. Although it opens an uncompromising campaign against Bürger's irrationalist, romantic tendencies, Schiller nevertheless framed it with the intention of using a public discussion of Bürger's weaknesses to create an environment in which Bürger could rethink and improve his understanding of the poetic art. Such an approach is completely consistent with Schiller's view of the quality of genius. Any intelligent person can make good out of good; but to make something good out of bad, that can be done by genius alone.

Bürger, who held Schiller in the highest regard, was literally heartbroken when he found out the author of this criticism of his poems. The substance of the criticism, however, was one of the essential points which separated Schiller from yet another artist who was otherwise allied with him in a common political goal: Gottfried Herder.

Herder, in a sense the spiritual innovator of the "Göttinger Hain," had advanced the thesis that the true artist must be popular during his own lifetime. Herder's answer to the then-contemporary controversy over the necessity of a classical renaissance was that it is up to future generations to judge whether or not a poet is classical.

Bürger went ahead and applied Herder's principles, announcing with the publication of his poems that he was a *Volksdichter* (popular poet), and that achieving "popularity" was his highest dictate.

Naturally, for Schiller—so fully immersed in the tradition of Plato and the Neoplatonics—there could be no higher goal than true popularity. Especially following the failure of the French Revolution during the Jacobin reign of terror, he was acutely aware that the path to political change lay in the ennoblement of the character of the entire population. Earlier, when the French Revolution first went awry, he had said that the great moment found only a little people. For Schiller, true popularity meant nothing other than the penetration of Neoplatonic knowledge into the pores of the population.

But what was, and is, wrong with the view of popularity held by Bürger and other *Volksdichter*? Bürger, instead of "playfully and humorously" raising the population to his own level, descended instead

to the populace's level and "went slumming" among them; Schiller, on the contrary, demanded that in those poems directed specifically to the popular audience only the highest criteria must be observed. Thus, once again, the poet's primary criterion is idealization, ennoblement, without which he does not qualify for his profession.

Bürger was unable to practice the art of idealization because he did not first develop himself, but rather merely described his own sensual impressions; hence he usually produces a thoroughly unpoetical result, as the following lines quoted by Schiller demonstrate:

To howl out his pain,
Howl! I must howl out from within him.

...

How I get so terribly anxious,
So hot and then so cold again!

Such statements in verse form are nothing except the writer's description of himself in his own specific individual situation; hence, they do not meet the criterion of general truth, not to mention how very uninteresting they are. As Schiller rightly says, what makes them bad as verse is not only the fact that they are depictions of such feeling states, but also that they are the offspring of frankly unpoetic internal attitudes. For Schiller, Aristotle's theory that all art is merely imitation, and that the poet must therefore feel like a stage actor, is the grossest violation of all poetic art, and one to which Bürger fell victim. Further, he proves that Aristotle's views on dramatic art are just as wrong as are his ideas on poetry.

An indignant stage actor can hardly be expected to honestly portray anger; a poet must take care not to celebrate pain whenever he is experiencing pain. To the extent a poet is a mere passive object, his sentiments will inevitably sink below their idealistic generality and into imperfect individuality. He can compose his poems from sweeter and more fleeting memories, and the more he has experienced what he celebrates, the better; but he must never do so under the immediate rule of the emotions which he intends to convey to us as *beautiful*. Even in those poems whereof it is said that the poet's paintbrush was guided by his own love, friendship, etc., he always had to start out by becoming estranged from himself, disengaging the object of his excitement from his own individuality and viewing his passion from a mellowing distance. The ideal-beautiful only becomes possi-

ble through a spiritual freedom, a self-activity which supercedes the domination of the passions.

Precisely what Aristotle described as the essential requirement of poetic art—namely, that the poet must work himself up into a frenzy bordering on insanity—Schiller has rejected as what deprives a poem of all artistic value. Concerning Bürger himself, Schiller says that his enthusiasm verges on the edge of *insanity*, and that his fire often turns into *fury*.

Instead of touching the heart of the population in its tenderest and most impressionable place, and setting its feelings to a purer and more spiritually enriched text, these street poets do tremendous damage by degrading the population's soul rather than improving it.

Schiller repeatedly and in many locations appealed to the great moral responsibility which must be felt by the artist. He has not the slightest interest in the population per se, but only in the population he aspires to educate. For him, adapting himself in any way to the population would be the death of poetry, and during his lifetime he made many enemies with such comments as, "The majority are fools." Concerning the family dramas which were then in vogue (comparable to today's TV soap operas), he said they merely served to clean out the tear ducts and to pleasantly relieve the vascular system, while the mind remained empty. And what he said about music remains true for today's audiences:

The music of the moderns also seems aimed only at sensual effects and thus caters to the prevailing taste, which wants only to be pleasantly tickled, and not seized, not powerfully moved, not elevated. Preference is therefore given to everything *sentimental*, and whereas the concert hall is initially filled with so much bustle and chatter, everyone suddenly becomes all ears the moment a sentimental passage is played. A sensuous expression verging on the bestial is apt to appear on all faces at such times; the drunken eyes swim with tears, the mouth gapes lustfully; a voluptuous tremor seizes the entire body, the breathing becomes rapid and weak—in short, all the symptoms of intoxication appear—a clear proof that the senses are being gratified while the mind, the principle of man's freedom, is being plundered by the violence of the assault on the senses.

Unfortunately, this description of pathos in a piece of self-styled art accurately fits the absolute majority of the music performed today, whether it is

a rock concert, an evening with a men's glee club or a fraudulent performance of Beethoven by Herbert von Karajan. The mind is extinguished, and sensual gratification triumphs.

For Schiller, on the other hand, art must proceed from the most sublime conception, and in every century it must become the model, the vanguard for that century. For him, poetic composition must become the medium through which the light of wisdom "floods down onto the better-thinking portion of the population, and from there radiates in milder beams throughout the entire state." It should come as no surprise that the same principles he laid down for poetic composition—for him the highest expression of political activity for "fiery patriots"—were also the principles for building the humanist network of which he himself was the leader during his lifetime. This is the same concept for which humanists have fought for thousands of years: only by replicating the highest quality of mind achieved to date, by educating the era's most advanced individuals to reason, only by developing a humanist elite can the entire population finally partake in a continually expanding network of reason, and thus become actually free.

The idealization required in poetic composition is nothing more than an element of the humanist elite's overall knowledge that, as Nicholas of Cusa formulated it, if man as a microcosm reflects all the laws of the physical universe or macrocosm, then the idea born within man's mind and soul is also part of the universe, and therefore has reality by virtue of its having been thought. The idea is the precondition for all development, but the idea is nothing without the deed—a point always emphasized by Schiller, especially with regard to Fichte. Thus, he writes in his *William Tell*, in the direct tradition of Peter Abelard: "God must help us with our own two hands."

The process of idealization, which uniquely makes poetry poetry, is the most intense encounter with the negentropically developing lawfulness of the universe, because it demands that the poet know and feel the lawfulness of the human thought process—not just anyone's thought process, but that of the universal man, the species nature—and that he strive to expand and improve it. How this comes about provides us with the key to all creativity according to reason, for the poet must conceive of a "thou" within his own mind—he must make the thought process of another universal human being into his own, and be able to take in all the joy, sorrow, love and death and experience these as his own. Only then has he found the "master key to the most secret gateways to the human soul." This is Being in-and-through the

Other, the Platonic dialogue, without which nothing new can ever be created.

Even though the battle between humanists and anti-humanists has, since at least the time of Aristotle, raged somewhat more prominently in philosophy and the natural sciences, Schiller is nevertheless correct in saying, in regard to art, that the enemies of humanism can always degrade it but can never master it—for art, O Man, is yours alone.

The secret knowledge imbedded within this notion of art has been the property of *schöne Seelen* since at least Plato's time, and we can trace this knowledge, especially in philosophy, in a continuous line from Plato to Plotinus, Avicenna, Cusa and Leibniz. It is the same concept, only successively more elaborated, the same ideas thought anew with greater richness, as shown by Plotinus's commentary on Plato, Avicenna's treatment of the same themes on a higher level, Cusa's continuation of Avicenna, Leibniz's development of Cusa's ideas, and finally LaRouche's new and deeper grasp of this entire continuity.

The same continuity also exists within poetry—the same passing down of secret knowledge—and every attempt to decipher it using a simple "decoding" method is bound to fail, since this knowledge remains secret only to those whose souls are ugly.

The sight of sublime beauty is the truth which, in a sense, gives man a glimpse into eternity and lets him become part of that eternity. This is the truth poets have portrayed time and time again in their poems, and it is beyond doubt that Schiller, in his "Artists," is taking up the strands of Dante's *Commedia*.

Each of the *Commedia*'s three sections, with each of their strophes successfully developing out of the preceding one, are united by a superior, higher principle. Therein lies the transfinite meaning of Dante's poem, as we have already seen for Schiller's "Artists."

In the *Commedia* as well as in "The Artists," the last strophe brings the greatest concentration of this principle, upon which the development of the entire poem has been based. This is where both poets allow the reader the most direct insight into this principle. Here—if the reader's heart has been open for the entire development—he can behold the truth.

Part of Dante's last strophe reads:

O grace, unenvying of Thy boon! that gavest
Boldness to fix so earnestly my ken
On the everlasting spendour, that I look'd,
While sight was unconsumed, and, in that depth,
Saw in one volume clasp'd of love, whate'er
The universe unfolds; all properties

Of substance and of accident, beheld,
 Compounded, yet one individual light
 The whole. And of such bond methinks I saw
 The universal form; for that whene'er
 I do but speak of it, my soul dilates
 Beyond her proper self;⁴

Here, as in Schiller, love is the fundamental force of the universe, the Non-Other which produces all Others. Substance and predicate, understood in the Neoplatonic sense as the mediation of the universal through predicates, can only be grasped as the higher order, the transinvariant, which unites all invariants. The truth lies in the transinvariant. Dante calls this a flame, while Schiller speaks of a fiery crown whose sight can be comprehended by man only with difficulty; and with the knowledge of this universal both Dante and Schiller unite the same emotion: joy!

...O eternal Light!
 Sole in Thyself that dwell'st; and of Thyself
 Sole understood, past, present, or to come;
 Thou smiledst, on that circling, which in Thee
 Seem'd as reflected splendour, while I mused;
 For I therein, methought, in its own hue
 Beheld our image painted: steadfastly
 I therefore pored upon the view.

For the eternal light, for eternal truth the notion of time does not exist as a bad infinity "Which is forever what it was before"; just as with Schiller, it is actual infinity which is grasped. But time exists as change, as growing strength, as increased potency, since it is mankind which contributes to the expansion of the universal.

... As one,
 Who versed in geometric lore, would fain
 Measure the circle; and though pondering long
 And deeply, that beginning, which he needs,
 Finds not: e'en such was I, intent to scan
 The novel wonder, and trace out the form,
 How to the circle fitted, and therein
 How placed: but the flight was not for my wing;
 Had not a flash darted athwart my mind,
 And, in the spleen, unfolded what it sought.
 Here vigour fail'd the towering fantasy:
 But yet the will roll'd onward, like a wheel
 In even motion, by the Love impell'd,
 That moves the sun in Heaven and all the stars.

The geometer is a metaphor for the Understanding, whose entire strength is still not sufficient to form a concept adequate to the truth, to the lawfulness of

the universe. This is the Neoplatonics' old insistence that no accomplishment of man's understanding can do so, because the truth can never lie in particulars, but only in reason. It is a renunciation of the thesis of the Peripatetics and Scholastics, whose concept of a "positive theology" assumed that it must be possible to formulate a positive statement about God (reason). Cusa, in Dante's tradition, counters this by stating that such a positive notion of God would always have to be sullied by projections of the ideas of mortals, i.e., by notions from the Understanding.

...O eternal beam!
 (Whose height what reach of mortal thought
 may soar?)
 Yield me again some little particle
 Of what Thou then appearedst;

Dante had said earlier.

This is what is described in English as the "flash of insight" experienced by the creative person upon discovering a new adequate concept—the moment when the mind is illuminated by a qualitatively new recognition. This is the only state of human mentation which corresponds to the eternal truth, to the transfinite principle of successively higher orders of the universe. It is the *schöne Götterfunken* (beautiful divine sparks) of human creativity. In Dante as in Schiller, the vision of this eternal, infinite light, the thinking of reason itself, truth, and love are all one.

If the human species succeeds in realizing its age of humanity, the age of reason, then the measure of beauty in Schiller's sense shall become the sole criterion for all things. And everything people will do—their political conferences, the shaping of our planet or the shaping of individual lives—will be elevated into a work of art.

Notes

1. See the conceptions developed by LaRouche in his pamphlet, "The Theory of the European Monetary Fund," *Executive Intelligence Review* Supplement, October 1978.
2. Schiller's concept that the beauty created by man is the highest order of beauty immediately destroys the argument of the environmentalists, who see scientific progress as a threat to "the beauty of nature." On the contrary, the most beautiful shaping of nature is only first made possible by the most highly developed technology. If nuclear fusion can make available to us an inexhaustible source of energy, then man can set down landscapes in what are now uninhabitable deserts, and can plunk down mountains, change the course of rivers or create new climactic zones. See *Fusion*, Nov. 1978, Vol. 2, No. 2.
3. Lyndon LaRouche, "The Secrets Known Only to the Inner Elite," *Campaigner*, Vol. 11, No. 3-4, May-June 1978.
4. The English translation used in the excerpts of Dante's *Commedia* is that of the Rev. Henry Francis Cary (1814 edition). For discussion of the problems in English translation of Dante, and translation in general, see Muriel Mirak, "How Dante Used Poetry to Start the Scientific Renaissance," *The Campaigner*, Vol. XIII, No. 3 (April 1980).

Early America's Favorite Poet and Playwright

Although few Americans today have ever read Friedrich Schiller's poems or have seen his plays performed, Schiller was the most popular and best loved foreign author in the early years of the American Republic. His works, which insist on a citizen's responsibility in creating moral republics, were widely viewed by the Founding Fathers as the best expression in any language of the political development and analysis they required to lead the American Revolution to victory against Britain.

The Founding Fathers, the West Point scientists and engineers, the immigrants who dug the Erie Canal, and the Union soldiers in the Civil War did not let their inability to read German prevent them from understanding Schiller. They either learned German through German teachers sent to America by the Marquis de Lafayette expressly for the purpose of teaching Schiller in his native German, or they insisted on and got the best translations of Schiller.

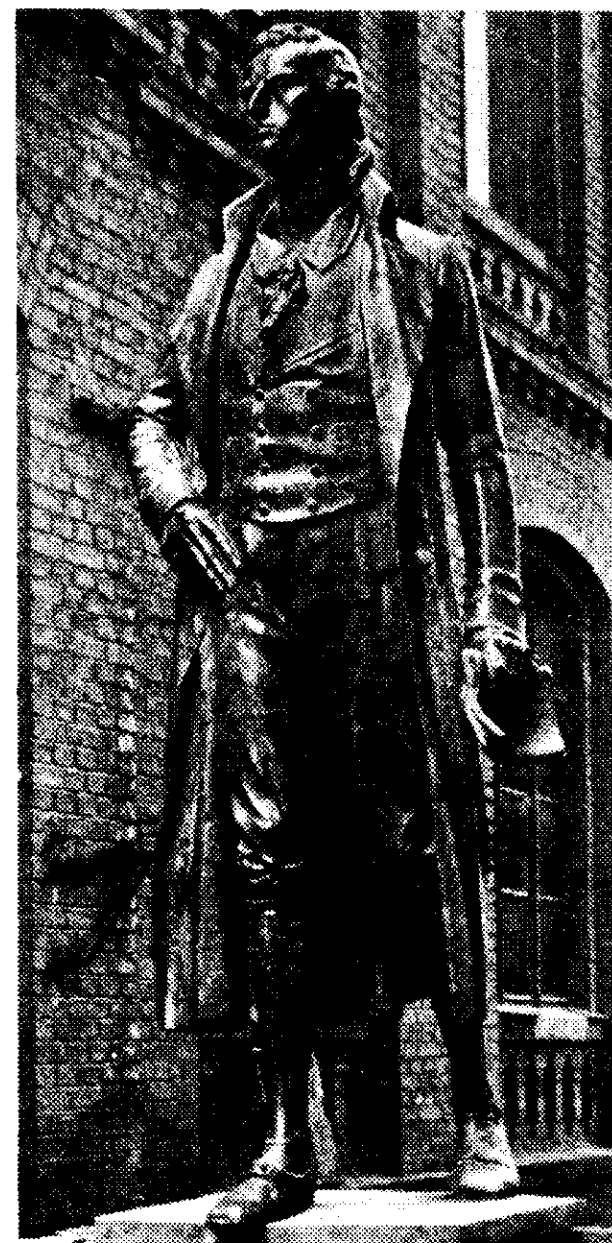
Although the British oligarchs tried to stop this by flooding the American market with a series of censored and misleading translations of Schiller, appreciation quickly matured to the point where it was commonplace for American authors to distinguish between the real Republican Schiller and Schiller "as the British saw him."

Even during his brief lifetime, Schiller was America's most popular foreign playwright, second only to Shakespeare. The first American edition of a Schiller play in English occurred in New York in 1793, when a 1792 London translation of *Die Räuber* (*The Robbers*) by Alexander Fraser Tytler (Lord Woodhouselee) was reprinted. The announcement of this translation shows how highly regarded Schiller was in America, whose citizens compared his political persecution by the Duke of Württemberg to their own recently-ended political persecution at the hands of the British crown:

"The Author of this Tragedy, Mr. Schiller, was educated in the *Ecole Militaire*, founded by the Duke of Württemberg. At the age of twenty-three he wrote this piece, which procured him the highest reputation over all Germany; but the rigor of that institution, to whose discipline he was then subjected, being adverse to such pursuits, he was prohibited the use of his pen, under pain of imprisonment. Indignant at this unworthy restraint, he left his native county and now resides at Mannheim, where he has the title of Aulic Counsellor of the Palatinate of Bavaria. Besides this tragedy, he is the author of two others, *The Conspiracy of Fiesco*, and *Cabal and Love*. He was likewise employed lately in the composition of a Tragedy on the Story of *Don Carlos*. . . ."

In 1795, the John Street Theatre in New York produced *The Robbers*; the first staging of any Schiller play in America. In the introduction to his translation, which was deliberately falsified, Tytler went to great lengths to denigrate Schiller's insistence on virtue and morality, claiming it was "wildness of fancy," mere Romantic sentimentality.

Nonetheless, American audiences flocked to the theater. During the same year, Schiller's popularity consolidated, as theater road shows took productions of *The Robbers*, *Fiesco*, and *Cabal and*
Continued on next page



Statue of Friedrich Schiller in St. Paul, Minnesota attests to nineteenth century America's recognition of Schiller as one of America's international founding fathers.

Continued from previous page

Love up and down the East Coast. At a time when few theaters existed in America, Schiller had three of his plays touring the country.

Cabal and Love was particularly enjoyed in America, where audiences who had fought Hessian mercenaries during the Revolutionary War relished Schiller's denunciation of the same inhuman practice, and the petty German princelings who supplied Britain with these troops for hard cash.

The *New York Weekly Magazine* in 1796 became the first American periodical to publish Schiller's poems, when it reprinted Daniel Boileau's 1795 partial translation of *Geisterseher* (*Spiritseer*). This was one of the longest poetry serializations of the time, and in 1801 a complete translation by another translator appeared in Philadelphia.

Recognizing Schiller's growing popularity and influence in America in this period, the British oligarchs made repeated attempts to blunt the conceptual content of his works through deliberate mistranslations. A leading intelligence operative, New Hampshire-born Tory Benjamin Thompson, was commissioned to produce an "authoritative" translation of Schiller's plays. Thompson, who had fled to England in 1776, had fought for the British during the Revolutionary War and been rewarded with the position of War and Police Minister of Bavaria for his service.

Thompson went so far as to eliminate altogether the heroine of *Cabal and Love* and cut whole scenes from a number of acts. American audiences soon caught

on to the trick, which the American Schiller scholar Professor Frederick H. Wilkens called a "miserable perversion of the great master's works."

Despite the circulation of watered-down translations, Schiller was readily acknowledged as the greatest German poet and author by Samuel Miller, "the founding genius of American Presbyterianism," who held the chair in ecclesiastical history and church government at the Theological Seminary at Princeton, New Jersey. Miller not only recommended that Schiller be read for his moral greatness, but praised Schiller's historical writings as "most easy, spirited and elegant." According to Miller, "perhaps no tragic writer of Germany has gained a reputation more extensive and commanding than Schiller, whose *Robbers* and *Don Carlos* evince powerful talents and have gained universal popularity."

Samuel Taylor Coleridge's translation of *Die Piccolomini*, printed in New York in 1805, opened up the American market for Schiller's historical writings, and in 1808 advertisements for "the fourth American Edition" of *The Robbers* appeared in New York.

In 1813 another British-inspired mistranslation of *Cabal and Love* appeared, in which three characters were eliminated from the play. Then, in 1814, a major slander operation was undertaken by Madame de Staël, whose intelligence-profile report, *Germany*, devoted 70 pages to Schiller. De Staël attempted to create the myth that Schiller's art was "art for art's sake," rather than the essence of

politics; she wrote, "he loves poetry, the dramatic art, and literature in general, for its own sake . . ."

Although de Staël's characterization of Schiller gained acceptance in gullible circles, it never had the authority she hoped for. Professor Calvin B. Thomas, who published the authoritative *Life and Work of Friedrich Schiller* in New York in 1901, summed up de Staël's operation succinctly: "In this characterization, truth to tell, there is a considerable element of pure moonshine, as anyone may convince himself who will read through Schiller's letters."

By 1818, the American openness to Schiller's works convinced publishers to offer other German works in translation. Friedrich Schlegel's *Lectures on the History of Old and Modern Literature* were published that year in translation in Philadelphia, and the last lecture in the work has several sympathetic references to Schiller. 1821 saw another edition of *Die Räuber* published in America, and in 1825 a Boston publisher reprinted John Russel's *A Tour in Germany*, in which he wondered if Goethe had not been praised too much by his contemporaries, as Schiller "will always remain the great national dramatic poet of Germany."

Lafayette Intervenes

It was one of the earliest American historians, George Tickner of Boston, who, in union with the Marquis de Lafayette of France, came up with the solution to increasing the circulation of republican German-language works, particularly Schiller, without suffering deliberate mistranslation. Lafayette



Schiller reciting to a devoted circle of friends and collaborators in Weimar. Prints such as the one shown above were widely circulated in the United States during the nineteenth century.

would send his German republican allies to teach German, using Schiller's works as texts, to Americans.

Tickner, along with his friends Washington Irving and historian George Prescott, ran the American end of this intervention into American education, in which they secured a Harvard University teaching position for Charles (Karl) Follen, an 1818

graduate of the University of Giessen in Germany. Follen was a member of Lafayette's network of German republicans, and as such he was banned from teaching or earning a living in Germany, under the reactionary Carlsbad Decrees of 1818.

At Harvard, Follen organized the first American Department of Modern Languages, and shortly after his arrival in 1825, wrote the

first American German textbook, *Deutsches Lesebuch für Anfänger*. He was also the first German teacher in this country to use Schiller's works as his text material, and his *Lesebuch* had extensive passages from *Wilhelm Tell*, *Maria Stuart*, *The Revolt of the Netherlands*, *Geisterseher*, *Spiel des Schicksals*, and 13 minor poems.

Follen's influence was felt far beyond Harvard, as American scholars began traveling to Germany to strengthen America's ties with the republican humanists of the Continent. Although every German university had its share of American students, Göttingen University in Lower Saxony, where Gauss taught, drew the best American scholars. Ticknor, Edward Everett, George Bancroft and Henry Wadsworth Longfellow all did graduate work at Göttingen. It was another American graduate student at Göttingen, Henry Edwin Dwight, who delivered the final blow to the British misinterpretation of Schiller.

Dwight spent several years at Göttingen, and in 1829 published *Travels in the North of Germany*, in which he noted that Schiller "is only known in our language by a translation of *Wallenstein*, and by the works of his boyhood, especially by his *Robbers*, which he wrote at 17 years of age In Germany, however, Schiller has created a national drama, and, in a country too, where Shakespeare is as much read and admired as in England and the United States. An enlightened people like the Germans, cannot for thirty years, have formed such an estimate of their great dramatist, if his plays possess the character usually ascribed to them by the English."

Jefferson's Libertinism

Since the appearance of my article on the "Treachery of Thomas Jefferson" in the March issue of *The Campaigner*, further investigation has brought evidence to light that Jefferson's British-liberal political policies were matched by a wretchedly immoral libertinism in his personal life. From the pages of *Thomas Jefferson: An Intimate History*, a 1974 book by Fawn Brodie, we learn that Jefferson's storybook home, Monticello, was not the legendary hub of agriculture and intellectual endeavor, but rather the backdrop for bestial sadism, promiscuity, and rape.

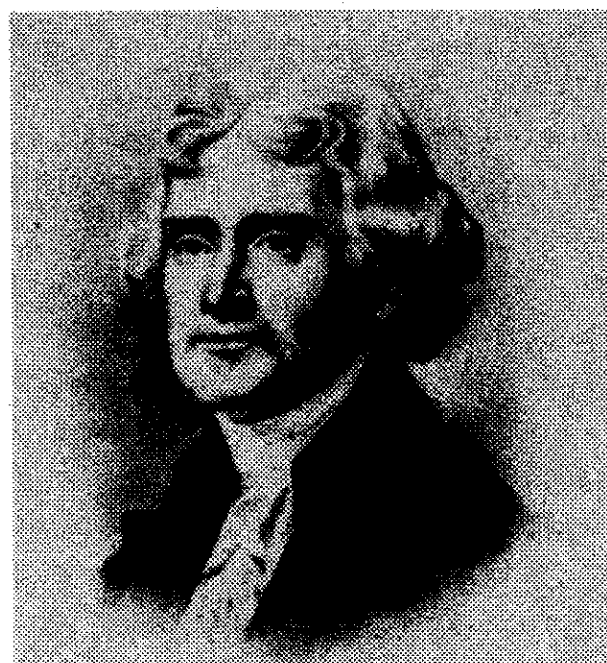
Brodie quotes from the notebook of the Comte de Volney, a French exile from the Jacobin Terror who visited Jefferson at Monticello in 1796:

"I was astonished to see children as white as I am called Negroes and treated as such. . . . [He was appalled at the] misery and quasi-nudity of his field slaves . . . of those haggard figures, those anxious, secretive looks, those fearful and hateful eyes. . . . The whole scene seized me with an initial sentiment of sadness and terror which I had to hide. . . .

"Jefferson carried in *fouet*, a small whip, which he shook at the obviously indolent. . . . [T]he

slaves work[ed] furiously under their master's menacing gesture, only to relapse into lassitude as soon as his back was turned."

Jefferson did more than threaten to whip his slaves; he exercised "liberties" like a feudal baron taking the "right of the first night." Many of the white slave children Volney described were actually Jefferson's own. His relationship with the slave girl Sally Hemmings became well-known during his presidency. She had his first child when she was fourteen and bore eight of his children in all, yet Jefferson's only mention of her is in his accounting books under the heading "supplies."



Thomas Jefferson: his morals matched his politics.

Nor did Jefferson confine his sexual wanderings to his slaves at Monticello. Over a period of ten years, he continually attempted to rape the wife of his best friend, John Walker. When Mrs. Walker revealed what Jefferson was up to, the aghast Walker wrote:

"During my absence Mr. Jefferson's conduct to Mrs. Walker was improper so much as to have laid the foundation of her constant objection to my leaving Mr. J [as] my executor, telling me she wondered why I place such confidence in him.

"At Shadwell, his own house, in 1769 or 1770 . . . he renewed his caresses, plac[ing] in Mrs. W's gown sleeve cuff a paper tending to convince her of the innocence of promiscuous love. . . .

"After this we went on a visit to Col. Coles, a mutual acquaintance and distant neighbor. On the lady's retiring to bed [Jefferson] pretended to be sick. . . . [He] stole into my room where my wife was undressing. . . .

"[At the] end of the year 1797. . . . Mr. J . . . was found in his shirt ready to seize her on her way from her chamber—indecent in manner."

Brodie's book is valuable for providing the evidence that Jefferson's widely proclaimed "libertarianism" was an ideological license for his degrading and perverse appetites. Ironically, Brodie presents Jefferson's immorality as the positive motivation behind his "defense of the rights of man." As in the case of Jefferson himself, the historians' myth that Jefferson—who spat upon the ideals of Washington and Hamilton—was the Founding Father who championed human freedom, is no doubt particularly appealing to individuals seeking justification for their own shared, morally degraded "libertarian" personal identities.

—Donald Phau

An Interview with Joan Moynagh

An Acclaimed Vocalist Challenges Fellow Musicians

Soprano Joan Moynagh posed profound challenges to her colleagues in the music world in an interview with The Campaigner conducted during a benefit concert tour on behalf of Democratic presidential contender Lyndon LaRouche.

Born in Worcester, Massachusetts, Miss Moynagh has had an extensive vocal career, studded with widely-acclaimed concert appearances at the Spoleto Festival and elsewhere in Europe and the United States. After a New York debut with the Concert Artists Guild in 1957, she studied and performed extensively in Florence, and also at the Accademia Chigiana in Siena. In 1965, Miss Moynagh had the honor of singing at the close of the Vatican Council for American Bishops.

She returned to the United States to work extensively with Boris Goldovsky, Newell Jenkins and others, and has appeared with major symphonies here, including the Philadelphia Orchestra under Eugene Ormandy. She holds a professorship at the University of Miami at Oxford, Ohio.

Miss Moynagh is a founding member of Musicians for LaRouche.

CAMPAIGNER: How did you happen to come to New Hampshire to give these concerts for the LaRouche campaign?

JOAN MOYNAGH: I came of my own earnest desire to return to the region where I was born, and because I was suffocated by the responses I was getting to my own ideas, which are so much like Mr. LaRouche's. I wanted to come back home to see whether argument which is so sane and so full of truth would get the same stonewalling or ignorant silence that I frequently get in the dear midwest of Ohio. And also, I wanted to use the power of my voice on behalf of the campaign, in which I firmly believe.

CAMPAIGNER: So you definitely feel that there is a place for classical music in the context of the LaRouche campaign—?

JOAN MOYNAGH: Mr. LaRouche is not merely campaigning, as far as I am concerned—he is like a beacon of truth, and a musician always should be where truth is being spoken. Even to sing or to play an instrument, to play the works of the great composers, is already to be a prophet and a philosopher. I also happen to think it quite natural for women: we teach all our lives. We teach our children—for the first time—and we encourage our men—friends and husbands, brothers, uncles, priests, rabbis—to adhere to the truth that they have been taught. So I find it most natural as a singer; I am here almost on instinct.

CAMPAIGNER: Many people in the musical world claim that music and politics should be kept apart. What would you say to your colleagues on this question?

JOAN MOYNAGH: Well, the first thing I'd say is what I was taught by *healthy* Jesuits: define your terms! If we are to talk politics as Plato did, and St. Augustine and St. Antonius in Florence where I was educated, then we are not talking about this filthy stuff that passes for "politics" in any given time and anybody's country—including our own. But certainly, if politics is understood in terms of those great conversations which must have gone on at the beginning of the foundation of our country—between Alexander Hamilton, General Lafayette at his best, and even Benjamin Franklin. The kind of conversations my colleagues and I in Musicians for LaRouche have with Mr. LaRouche and his wife Helga. If that's political, absolutely! But, if you are talking about allying the best we do as artists with some of this other stuff that's below our intellectual dignity, then of course not! So, "yes" if the terms are defined properly, which, once again, means the education of our public—which is exactly what Lyndon LaRouche's campaign is all about, isn't it?

CAMPAIGNER: LaRouche has on a number of occasions called for the development of a new musical system in this country. Do you think that's actually required?

JOAN MOYNAGH: I think it is an imperative. I know it. I have papers from my students that will prove it beyond a shadow of a doubt. In the several years I have been teaching a very modest thing called "voice class," I have asked them to write a piece of their own private diary. The music school is fifty years old, and these students, who are educated mainly in Ohio, say they have not learned how. I don't blame it necessarily on the students from Miami University,

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obviously. Music education, apparently, has failed. Or else the politicians, and those who vote in the budgets have bastardized and cut first from the budget that which should be left until last. The fine arts, the music training, the instrumental and the art education get stripped from the curriculum at the junior high and high school level first. I think that what really ought to be extricated first is the disorder that has been caused by the sports world. It is no longer a thing simply to keep a body fit so that the mind can do its work healthily. It has become a bit of an addiction.

CAMPAIGNER: Do you think that very many musicians like yourself are likely to follow in your footsteps?

JOAN MOYNAGH: I am not sure, because I am very unsure what is in the minds of many American musicians. I was not trained to *think* in a music school. I have my degree in English literature and a minor in history from a liberal arts college where I was encouraged to realize that I was being taught how to use my mind—not merely what to think or “just these few things,” these schemata, so to speak, called a curriculum.

I find, to my shocked surprise, that this is *not* the way the average music school is reasoning with the young musician. He is led to believe that a schooling in music is truly an education—and it is not so. I find him shocked when I speak this way, because he seems to have an instinctive realization that what I say is so, but he doesn't know how to rectify it or to ameliorate his condition. So I am not a very pleasant person to have in the average music school!

CAMPAIGNER: You have sung before audiences with the major



Music as a political weapon: Joan Moynagh sings at a LaRouche presidential campaign town meeting.

symphonies throughout this country and in Europe and have been widely acclaimed at various points in your career. What is the experience of performing before New Hampshire audiences for a musician of your background?

JOAN MOYNAGH: Breathtaking! Not in the same sense of the excitement of singing, let's say, at Spoleto, where I was beautifully applauded in a role that I had never done before and had not anticipated doing for another fifteen years—the Marschallin in the *Rosenkavalier*, one of the great lyric roles in the theater. That kind of excitement is almost *sui generis*. But this kind of breathtaking thing is the kind that makes your heart stop—one of your breaths gets caught because of the way these good people are receiving what you're doing. They're drinking it in. It's like taking hold of a robin with a broken wing and having the little thing stir in your hands. You sense that what little ministrations you are able to give it helps it regain life; it flutters its wing in your palm. That's the way these

people are. They regard themselves as modest, simple; in the way those words are beautifully understood. They do not think they are strong intellects; they don't believe they are very important people. But they *do* have a real sense of self-respect. When you perform for people like this they drink in nobly what you're giving them modestly, and they *do* understand.

CAMPAIGNER: These are audiences in general that have had very little previous exposure to classical music, I believe—

JOAN MOYNAGH: Well, I think in any of these regional audiences, you are speaking of people who go to church. Therefore, many have heard some Bach, some Handel, yes, and so the name and sometimes even the melody is not unknown to them. But in the sense that you and I would say familiar—that we could hum the tune or that we have often heard it played—no, I would guess not. But they are certainly not unfamiliar with what I would call the long

line and the great breath—the breath taken in and the word spoken. They do know sermon, at its best, or what the Italians call “la predica,” and they know what it is to think in *paragraphs*, which I find has been stolen from my students. People I am singing for here who are my age or older *do* think in paragraphs, and their concentration span is probably better than many who are in high places.

CAMPAIGNER: What kind of programs have you done?

JOAN MOYNAGH: Oh, exciting ones! Charming things. We started off with a piece of the Magnificat of Bach, and we have done, oh, maybe two or three parts of that great prayer, and we have done the Laudamus from the Mass of Mozart. We are doing some arias from (Handel's) Messiah, and my accompanist and I are doing another lovely Mozart piece with a clarinetist. Otherwise, we went through half the book of Mozart songs last night at someone's private home for twenty-five guests. When I asked “Have we had enough, wouldn't you like to go the table and eat?” someone said, “Why, if you're not tired?”—which was lovely.

I think that the greatest thing about these performances is that they prove that there is no lack of spirit in this country, but truth is lying at the bottom of people's hearts, and when someone speaks the truth there is *plenty* of life to them. We saw this kind of spirit also when Pope John Paul visited this country. There was a great spirit during the performance last night. There were a lot of laughs, a lot of lovely moments together.

CAMPAIGNER: From your experience in New Hampshire, do you think that today's young people, who are currently so enmired in

the rock-drug counterculture, can be won over to the kind of music you are performing?

JOAN MOYNAGH: Indubitably! They have no idea how full of life it is! The way the young person knows energy (and indeed this is usually true of his father and mother as well) is the physical. The body goes out, either with a tennis racket at the end of the one appendage or the two appendages grabbing a golf stick—all of which is very beautiful *kept in place*, kept in proportion to the way one uses the entirety of one's energies.

But this masterful adult use of energy, which is particularly the singer's and then all of the other instrumentalists', is pouring out of the intellect. This conception of thought and sound as, primarily, energy is unknown to most people—a brand new concept.

So I believe that the artist has a great deal to say to the American population in general. And that in the classic sense of making an argument: to make something clear to somebody, not to have a fight. I am sorry to say that even this

distinction has to be argued for. People don't seem to understand that when you are presenting a case forcefully, you're not necessarily *downing* someone else—you're actually inviting him by the perspicacity of your investigation and the clarity of your presentation to involve himself in conversation with you. But it's in this respect that I find people shying in the use of their own energies.

I think frankly that we musicians are the ones who are going to do the greatest work with Mr. LaRouche—and of course the enlightened businessmen and enlightened farmers and enlightened women. Again I am speaking of that harmony of which Mr. LaRouche speaks. But I do believe that the average American will be quite surprised to find that the artist has so much to say to him in casual conversation—he doesn't have to go to school for six months to learn our vocabulary. We will speak to him and he will understand us immediately—all that it requires is the opportunity to do so, which is mainly why I am here.



Presidential candidate Lyndon H. LaRouche congratulates soprano Joan Moynagh following a benefit recital.

Club of Rome Spawns U.S. Death Cults

Most Americans, had they attended the March 16-18 conference of the U.S. Association for the Club of Rome in Bethesda, Maryland, would have come away from the proceedings in stunned disbelief. In line with the global zero-growth efforts of the parent organization (the Club of Rome International), the focus of conference discussion was a campaign over the next few years to compel Americans to ideologically "adapt" to the "death of the American dream of material and technological progress."

The conference went substantially beyond the limits-to-growth propaganda for which the Club of Rome organization is already internationally notorious. Organized around the theme, "The Human Side of the Energy Transition," speakers and participants were drawn from a broad spectrum of Episcopalian and Jesuit theologians, solar energy advocates, environmentalist collectives, consumer-action types, radical women's groups, political pollsters expert in American susceptibilities, and self-professed specialists in "death and dying."

The latter were the featured participants. The most pronounced and persistent reference point of the gathering was the death-cult idea of Elizabeth Kubler-Ross, leader of the "Death with

Dignity" and Hospice movements, who reports without a blink that she spends a growing percentage of her time having illicit relations with the spirits of dead people at her Place-to-Die-in-Dignity Hospice in Escondido, California.

Speaker Larry Kagan of the prestigious Yankelovich, Skelly and White polling agency put the purpose of the meeting this way:

"There is social bereavement associated with the end of decades of booming industrial growth, the end of the days of America being the steelmaker and automaker of the world. As we move out of the



Experiencing death.

industrial phase of society and into the information phase, the hope is that we can help people adapt to this new reality, just as Kubler-Ross helps people cope with dying."

What Is the Club of Rome?

The Club of Rome is a jointly managed think tank of the European "black nobility" and the British aristocracy. It was created in the early 1960s, when it convened 100 financiers and others under the chairmanship of Italian banker Aurelio Peccei. Its purpose is to promote the ideas of the 18th century hoaxster Parson Thomas Malthus of the British East India Company, who proposed that the human race inevitably produces more people than the earth produces food, that non-food-producing industry is unproductive, and that genocide and other measures facilitating population-reduction ought to be the central policy of governments. The Club of Rome organization currently plays a central role in a global network of Malthusian organizations controlled by the same medievalist families.

Exemplary of this interface is the fact that current Club of Rome activities are centered around the forthcoming "Third Development Decade" conference of the United Nations Organization. The agenda and policy papers for this "development" conference were all produced through the United Nations Institute for Training and Research (UNITAR), whose director is Irvin Laszlo, a Club of Rome policy maker since its inception. UNITAR in turn provided the principal policy input into the "Project 1980s" studies of the New York Council on Foreign Relations.

A cursory glance at the mem-

bership rosters of any of these organizations will uncover a heavy personnel overlap with the Trilateral Commission, a CFR spin-off, the Bilderberg Society, an elite organization of the British and European medievalist families with selected American members, and British intelligence's U.S.-based Aspen Institute.

The Cults

At the Bethesda conference, it was reported that the past decade's battering of the U.S. population by inflation, oil supply scares, drugs, and the rock-and-roll counterculture had already weakened America's commitment to the idea of progress. Americans, reported the profilers, have come a certain distance and are now in a "transition" to "new values."

The targeting strategies outlined by the conference to complete this "Great Transition" can be outlined as follows:

Death cultism: Elizabeth Kubler-Ross's celebration of death must be adapted to broader social issues. A "death-education process" is to be launched in schools, churches and other institutions nationally.

"Women's Liberation" cultism: Women's sense of intellectual inferiority can be exploited to depict science, technology and development as "evils" caused by men. Notes the official conference prospectus, "There are new opportunities for participation and leadership by women . . . drawing on the theory that, from a psychological and emotional viewpoint, women's perceptions and abilities are particularly well-suited to coping with an age of transition in which there will be few neat, simple, or immediate solutions."

Fundamentalist cultism: "Church institutions will be vital in com-

municating the Club of Rome's ideas," say conference spokesmen. What must be undermined is the *Book of Genesis* injunction to mankind—dominion over nature. There was warm praise for the religion of the American Indians as an alternative to the notion of dominion in the Judeo-Christian heritage. Fundamentalist cults are to be pitted against Americans' reverence for the power of science.

TV's New "Jumpstreet": Musical Brainwashing

The Public Broadcasting Corporation, the national network of the so-called "educational television stations," has prepared a new television series consciously designed to destroy school-aged Americans' capacity to understand classical music. The television series, "From Jumpstreet," will purvey two vicious racist falsehoods: 1) that "authentic" American music is "black music," and 2) that black music is such bestial, mind-numbing noise as disco, rock, jazz, the blues, and so forth.



"Roots" of jazz: racists in blackface.

Environmentalism cultism: The antinuclear movement is "a way of allying environmentalists with workers by capitalizing on workers' growing fears of industrially-caused disease and death," says Episcopalian priest David Dodson Gray. He proposed that a "green death cult" be created, merging Kubler-Ross's "right to die movement" with environmentalism.

Even the conscientious parent who monitors his or her children's television consumption will not be able to shield them from "From Jumpstreet." Under the conditions of the Emergency Education Act grant, "From Jumpstreet" will be used as primary music education material in public schools, driving out what little remains of exposure to works of classical music, or even insipid high-school chorus fare. Students or teachers who object to the double fraud of "American music as black music" will be told that they are betraying "racist, white European attitudes" and feeding racial disharmony by failing to appreciate "the achievements of black Americans in the arts." In the same way, serious black classical music students, whose career and artistic problems are already a national disgrace, will be vilified as "traitors to their race" for playing "white man's music."

This hideous message is being delivered with the most high-powered tools of population profiling and psychological persuasion to ensure that the target audience responds as planned. Some three thousand adolescents from

all socioeconomic groups were selected for participation in pilot screenings.

The students' responses, according to Project Director Charles Hobson, were the basis for deciding virtually every aspect of the series format: How do you *feel* about the mix of songs? Would you *like* oldies or current hits? Does the emcee *turn you on*? In this most cynical, manipulative way, the children were directed to assist in their own brainwashing.

The backers of the "From Jumpstreet" series confirm what the show's substance betrays: that the aim of "From Jumpstreet" will be to vitiate the capacity of our nation's youth to think, leaving it easy prey for drugs, cults and kookery. The individual most closely associated with the project is the Trilateral Commission's Vice President Walter Mondale, who, as a senator in 1971 authored an amendment to the Emergency School Aid Act which provided funds to produce "From Jumpstreet," and who has personally intervened in every subsequent stage of planning for the project. The Aspen Institute, the most notorious British Intelligence-infested "think tank" in U.S. cultural affairs, has been unstinting in providing direction and overlaps in personnel working on or advising the "From Jumpstreet" project.

The Campaigner will soon publish feature-length articles that explode the vicious lies purveyed by "From Jumpstreet" by proving that every alleged form of "black music" is a completely synthetic product, forced upon unwilling black slaves and their descendants as a means of degradation and control by the ancestors of those persons who now conspire to destroy whatever remains of music education in America.

LaRouche- Riemann Economic Model Upgraded

The LaRouche-Riemann economic model, developed in collaboration between the world's leading economist, Lyndon H. LaRouche, and his colleagues Drs. Uwe Parpart and Steven Bardwell, made scientific history last fall by proving itself to be the only competent economic model in existence, when it accurately predicted that the October 1979 Volcker measures would both drive up inflation and drive down industries such as auto and construction.

The approximately 20 percent inflation rate and 20 percent collapse rates predicted by the model were borne out by February 1980.

The model's success rests upon its measuring of the economy as a developing multi-manifold physical system, in which causal changes occur in response to politically determined rates of technological innovation. These rates are measured as the ratio of "profit," or free energy, relative to total energy or expenditure in the economy, after expenditure for waste

production (i.e. military), unproductive but useful services (i.e. education) and crippling bureaucracy have been discounted.

Changes made in the model during March 1980 at the suggestion of LaRouche improved its capability to measure gross energy consumption and energy flux density (energy throughput per unit area) coefficients throughout the accounting categories, and depreciation of fixed capital. A significant advance was made by viewing the rate of depreciation as politically determined by tax laws, incentives, etc., as in fact corresponding to the level of technological innovation in society.

When the relationships of these parameters, plus the previously accounted-for variables of goods consumed by labor, capital, surplus, and wasted surplus had been mathematically defined, Bardwell and Parpart discovered that the physical economy in fact functions precisely like a thermodynamic system—as LaRouche had forecasted.

This means that the model can now define the effects of increasing the productivity or investment in capital or labor, depending upon the level of depreciation (or investment of profit in new technologies), including decisive phase changes—or points where the laws of behavior of the economy qualitatively shift. In particular, the model has identified the point of *zero profit* (zero free energy) as approaching at the latest by late 1981, a point where the U.S. economy will undergo thermodynamic death. This is precisely analogous to a gas cooling to a liquid. At that point, returning the economy to life will take 4 to 6 years under the best internal conditions, and may be impossible without a massive energy infusion from the outside.

Carlo Levi Minzi in New York

Concert Creates the Audience for Great Music

An audience of 650 presented the young Italian piano virtuoso Carlo Levi Minzi with standing ovations and repeated demands for "encore" at a recital on the evening of May 3 at the Manhattan School of Music's Borden Auditorium in New York City. Sponsored by the Humanist Academy and first announced only eleven days before owing to difficulties in obtaining the artist's visa, the concert was a dramatic demonstration of the effectiveness of the Academy's efforts over the last year to build a new urban audience for great classical music.

Levi Minzi, a professor at the Giuseppe Verdi Conservatory of Music in Milan, performed a program designed by the Humanist Academy to convey the compositional method of the greatest composers to an audience otherwise unfamiliar with classical music: the three-voice *ricercare* from J. S. Bach's "Musical Offering," the Fantasy and Sonata in C minor K.v. 475/457 by Wolfgang Mozart, and the famous "Pathetique" Sonata in C minor Op. 13 by Ludwig van Beethoven.

While in New York, Levi Minzi will record the same program for release in early June for the Humanist Academy's recording series.

In his welcoming statement to the audience, Criton Zoakos, executive director of the Humanist Academy, underlined the social importance of this project. Zoakos contrasted the Academy's reviving of the musical tradition of the

greatest Neoplatonic masters to the attempts by the forces associated with NATO's Club of Rome to plunge the world culturally and economically into a new dark age by the end of this century. Citing the recent book, *The Aquarian Conspiracy*, by Marilyn Ferguson as the declaration to turn the United States into fascism through counterculture, Zoakos urged the audience to contribute actively to the Humanist Academy's program to bring the best music and musicians into schools, churches, and youth programs as "an alternative to a society based upon cults, drugs and sexual perversion."

The extraordinarily responsive audience brought together a

remarkable cross-section of people, ranging from a representative of a major London art dealer to residents of an upstate drug rehabilitation program. Musical professionals sat beside public school students, members of church congregations from the adjoining Harlem community, and scientific professionals. Levi Minzi's concert and recording was made possible by a contribution to the Humanist Academy by a well-known member of the American scientific community.

Musical Masters in Dialogue

The musical program itself brought together three compositions by Bach, Mozart and Beethoven that uniquely demonstrate the principle of Platonic Dialogue between these three masters that led to the compositional method of Beethoven's last works, which still stand as the most advanced point of musical development ever achieved.

The striking similarity of the themes of these works is fre-



Concert pianist Carlo Levi Minzi reviews score while auditioning a tape of his Humanist Academy label recording of Beethoven piano sonatas.

quently recognized and occasionally mentioned by performers and other practicing musicians. It was only the elaboration of compositional and epistemological principles first defined in modern musicological terms by Humanist Academy founder Lyndon LaRouche in 1977 that allowed the profound connections between these works to be rigorously defined and led to their performance together for a single concert and recording for the first time. Those principles, which rely upon the tonal interplay of different voices in a composition to drive the development forward, are the basis for the Humanist Academy's international collaboration with artists of Levi Minzi's ability toward the definitive performances of major great works.

The concert opened with Mozart's Fantasy and Sonata in C minor K.v. 475/457, which the artist performed without interruption as a single work. The composition written in 1784, results of his intense study of Bach's 1747 "Musical Offering." In the "Musical Offering" and his other late works, Bach opened the gates to a new framework of counterpoint, with canonical and fugal developments on two, three, and four themes (melodies) simultaneously.

Mozart's K.v. 475/457 carried Bach's exploratory efforts a crucial step further. Mozart achieved the beginnings of a synthesis of Bach's double thematic approach with the new, more emotionally volatile contrapuntal framework opened up by Bach's son Karl Philipp Emmanuel Bach, who himself acted as the executant of directions established by his father.

Mozart proceeds from the opening thematic statement of the fantasy, which is modeled on the theme of the "Musical Offering," to introduce double thematic ele-

ments in the second movement of the sonata and in an even more explicit way in the final movement.

In striking contrast to the typical pianistic approach to Mozart, which implicitly portrays the composer as an effete salon dandy by emphasizing only the most conspicuous melodic line, Levi Minzi's highly articulated performance emphasized the relationship *between* different voices and registers of the piano, making the double thematic elements of this work excitingly evident.

A student of the late Paul Baumgartner, one of the last pedagogues in the pianoforte tradition established by Beethoven, Levi Minzi is doubly advantaged through technical training with Vladimir Natansen in Moscow and by work with the distinguished Mieczyslaw Horszowski at the Curtis Institute in Philadelphia. He is well-known to concert and radio audiences throughout Europe and currently directs an association of young musicians, Milan Ottanta, in Italy. His earlier record for the Humanist Academy made his name familiar to professionals and the Academy's supporters throughout the United States.

The second half of the concert began with the three-voice *ricercare* that opens J. S. Bach's "Musical Offering." Bach used the archaic term for this fugue for ironic reasons, playing upon the literal Italian meaning of "ricercare," "to seek." Underlining the intensely exploratory nature of the work, it is one of Bach's first works for the predecessor of the modern pianoforte (most of his keyboard works being intended for harpsichord, clavichord, or organ.) Again Levi Minzi's performance, characterized by a relatively aggressive use of dynamic shadings, brought out the poly-

phonic nature of Bach's conception.

With the underlying theme of the entire program now firmly stated, the third and final voice in the dialogue entered with the performance of Beethoven's "Pathetique" sonata. Again, the opening statement of the first movement is strikingly similar to that of the other two works. Beethoven's point of departure for the work as a whole was the second movement, revolving around a "melody for two voices" taken from the *adagio* movement of the preceding Mozart sonata. The same idea returns in even more explicit form in the final movement of the "Pathetique." Beethoven's approach represents an advance over Mozart; the intense relationship in the "Pathetique" between the two voices of the melody anticipates the framework only fully developed by Beethoven in his late string quartets.

Levi Minzi's approach, both by emphasizing the relationships created *between* different polyphonic lines and by minimizing pauses between the movements, made Beethoven's challenging conception uniquely accessible.

Levi Minzi responded to the audience's standing ovation following the Beethoven sonata with a programmed encore: the first of Heinrich Schenker's *Klavierstücke* Op. 4. It was undoubtedly a first performance of a Schenker work in this country. Schenker, an associate of Brahms and a later close collaborator of the great German conductor Wilhelm Furtwängler, had abandoned a promising career as a composer, despite Brahms's praise of his early works, in favor of a life-long effort to rebuild the pedagogical and theoretical foundations of music. Schenker saw this as crucial not only to the survival of music, but

of human civilization itself.

The success of the Levi Minzi concert in drawing those previously unfamiliar with classical music was a result of the Humanist Academy's work to create an "audience of reason." Over the last 12 to 18 months, a group of professional musicians and teachers have brought concerts and classes to church congregations, youth programs, drug rehabilitation programs, and public schools. The Danish pianist Bodil Frolund and soprano Alina Brychova, together with the Humanist Academy Chorus under the direction of John Sigerson, have led these efforts in the New York area.

The Academy has particularly stressed the ability of the most advanced music to reach and strengthen the moral sense of those who have been victims of drug addiction through the unique capacity to identify and *demonstrate* sensuously the principles through which music based upon the Platonic method awakens an individual's higher creative mental faculties, no matter how damaged through lack of education, pathological relationships, or drug use. The Academy classes and programs have demonstrated at the same time why degraded forms of music such as rock and disco *necessarily* break down the individuals moral capacity to resist drugs and other manifestations of "aquarian" counterculture.

Exemplary of the growing audience of reason were fifteen black and hispanic residents of a drug rehabilitation program from upstate New York. After the first half hour of the concert was over, one young former addict immediately demanded to know more about the composers Bach, Mozart, and Beethoven and the historical period that produced them. Another 17-year-old asked, after

the Bach *ricercare*, "How can a piano piece be for three voices?" This led to discussion of the canonical principles that create tonal relationships *between* such voices. He then turned to his girlfriend, "Do you realize that I can understand everything she is saying? This is great!"

After the recital was over, several children from one of the schools in the nearby Harlem community gathered around the pianist on stage, eager to get an even closer look at what the ability to play as Levi Minzi had done looks and feels like.

A musical event only three days before the Levi Minzi recital underlined the importance of the Humanist Academy's project to every lover of great music. A recital of Schubert, Brahms and Weber given by Richard Stolzman, the most accomplished and widely proclaimed young clarinet virtuoso, together with the remarkable and celebrated soprano Benita Valenti, at New York's Kaufman Concert Hall at the 92nd Street YMHA, failed to fill the auditorium's 500 seat capacity, despite five months of sustained publicity and an established audience for the hall going back over 30 years. The reason is both straightforward and ominous: the New York east side audience, the most intelligent and seasoned classical audience in the city, is no longer reproducing itself, its younger members being increasingly captured by the "aquarian" counterculture and no longer interested in music based upon reason.

The Levi Minzi recital, which drew over 650 people to the Manhattan School of Music on only eleven days notice, shows that this process is reversible through the application of the Humanist Academy's approach.

—Peter Wyer

In March, *Campaigner* revealed the truth about Thomas Jefferson, the founding father of environmentalism: "The Treachery of Thomas Jefferson."

In April, *Campaigner* reported on teaching children geometry using the physical action approach of Archimedes, Leibniz, and Monge: "Genius Can Be Taught!"

In June, *Campaigner* posed the question of our nation's political leadership as originally dissected by founding fathers Quincy Adams, Lafayette, and Friedrich Schiller: "Will America Survive?"

Coming in the July *Campaigner*

The Ecole Polytechnique and the Science of Republican Education



LAZARE CARNOT

If you're fed up with the myth that "liberal arts" are the exclusive property of the anti-science, environmentalist mob, read *Campaigner*—where every issue is a weapon in the battle to recreate America's republican heritage.

The Campaigner

(See reply card in this issue.)

**FREE TO CHOOSE,
A PERSONAL
STATEMENT**

by Milton and
Rose Friedman

Harcourt Brace Jovanovich
1979

314 pages
\$9.95

Milton Friedman



How Long Will Friedman Be Free To Lie?

There is one advantage to reading Milton and Rose Friedman's latest book, a slightly expanded version of their television series, rather than watching the expensively made production. Without the background graphics and avuncular smile of the Nobel prize winner, the lies stand out a lot more clearly.

Lie number one: Milton Friedman is an economist.

In fact, all of Friedman's writings, as will be documented in an upcoming book by Lyndon LaRouche's economics advisor David Goldman, demonstrate that he is nothing but a political intelligence operative spreading disinformation about economics, and a kooky one at that. *Free To Choose*, because it is written for popular appeal, is perhaps the most transparent example of Friedman's fraud. Amid common sense appeals to the population's dissatisfaction about high taxes, poor education, and murderous inflation, Friedman provides no economic analysis—rather just attacks the powers of government to “interfere” in the “natural process” of economic growth.

Friedman makes no effort to systematically analyze the *causal* effects of certain government and other policies on economic growth. He ignores, of course, the scandalously deleterious effects of his own economic “advice” to the governments of Israel, Chile, and Great Britain. Britain's inflation rate has tripled since Friedman's policies of cutting off credit and subsidies to productive industry

were adopted under the Thatcher government. For obvious reasons he prefers instead to adduce historical or distant examples of so-called free market economics, whose prosperity he ascribes to their “freedom” from government control.

Lie number two: Hong Kong is a free market economy of a prosperous nature.

This statement is a mainstay of Friedman's argument, even as he notes its “irony” since Hong Kong is still a British crown colony, under the total, dictatorial control of an unofficial oligarchy which finds it inconvenient to rule in its own name.

Friedman lies in two ways. First, Hong Kong is the most controlled economy in the world, as LaRouche puts it: It generates a dope trade of \$10 billion a year which is monopolistically controlled to maintain precisely one standard price worldwide; and it serves as the entry point for slave labor from Communist China, integrating this forced labor into the labor force with military precision.

Second, it takes quite a nervy individual to define the Hong Kong living standard as prosperous. After a look at the diet, housing, and wages, one can only conclude that Friedman's standard of comparison had to be Peking or Cambodia, not any western industrialized country.

Lie number three: Milton Friedman is a conservative.

As revealed even in the frontispiece of his book, where Fried-



Adam Smith

man quotes arch-liberal environmentalist Louis Brandeis favorably, Friedman is only opposed to government interference on behalf of growth. Brandeis was the Supreme Court Justice who pioneered in interference against business expansion on behalf of "environmental quality." Friedman shares his concern for protecting the individual from progress, even at the expense of the growth of the society as a whole.

Friedman should not be confused with those conservatives who believe in the promotion of high-technology industry, exports, and a strong active government promotion of education and science. Friedman is a libertarian anarchist who does not blush to attack every single dirigist measure which made the United States into the most powerful industrial nation in the world. Tariffs, cheap credit for industrial development, the promotion of education—all come under the harshest criticism by Friedman.

Do your own thing, says Friedman. Assert individual greed against the government's mandate to provide for the continuation of society as a whole, and applaud the collapse of the nation as a nation. Feed yourself, not your children, or children's children.

Unwitting Truth

This brings us to the one area where Friedman does not lie.

From the book's outset he makes it clear that his idols are Adam Smith and Thomas Jefferson, the complementary ideologues of "free enterprise."

By casting his philosophical lot with Adam Smith and Jefferson, Friedman is consciously playing on the misguided respect which most conservative Americans have for these synthetic heroes of Americanism. But he

does his informed readers an unwitting favor.

Adam Smith, who wrote *The Wealth of Nations* in 1776, was a conscious political intelligence operative deployed against the potential of the emerging American nation state. Smith was opposed to the very existence of such a nation; in his scheme the United States would perhaps have some juridical discretion, but be bound to continue producing the raw materials which would best serve the British Empire in its own division of labor. Smith asserted individual economic freedom in order to better impose the supranational controls of the British Empire.

Jefferson was Smith's conscious political cohort. His desire for American political freedom reflected no objection on his part to the economic enslavement of the country. He only wanted more freedom and loot to be available to his own oligarchical class, while keeping America in hock for its manufactures to the imperialists who had vowed that not one beaver hat, much less advanced heavy industry, should be allowed to be produced, much less exported, in America. With his budget-cutting, his embargo of 1808, and his encouragement of the movement against the Bank of the United States, Jefferson almost got his way. The U.S. was nearly captured and balkanized in the War of 1812—and economically destroyed under Jackson and his followers.

It is time American conservatives learned *real* economics, as has been made available to them by Lyndon LaRouche. If political intelligence operatives for the British System like Friedman succeed this time around, there won't be an American nation left to analyze.

—Nancy Spannaus

**THE EMERGING
ORDER:
GOD IN THE AGE OF
SCARCITY**

by **Jeremy Rifkin**
with **Ted Howard**

Putnam

1979

303 pages

\$10.00

Putting Limits On God

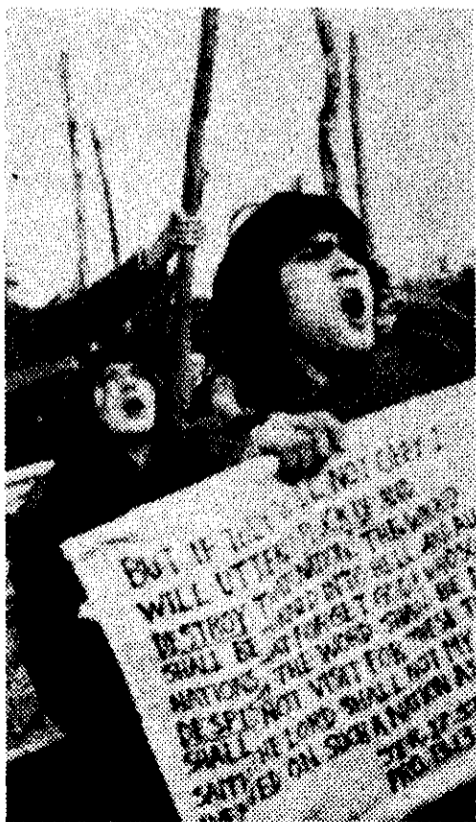
An Americanized version of Iran's Islamic fundamentalism is being assiduously cultivated in the United States itself—by all accounts successfully. As the London *Economist* gleefully observes in an April 5 cover story, the "United States . . . is now experiencing a vigorous revival of religious belief, of a rather special kind. . . . This new American phenomenon . . . [has] something in common with the present trend in the Moslem world" which could lead to the "totalitarianism of the spirit which produced the mass-suicide of Jonestown" and could result in a "spectacular" reorientation in American thinking away from "materialism."

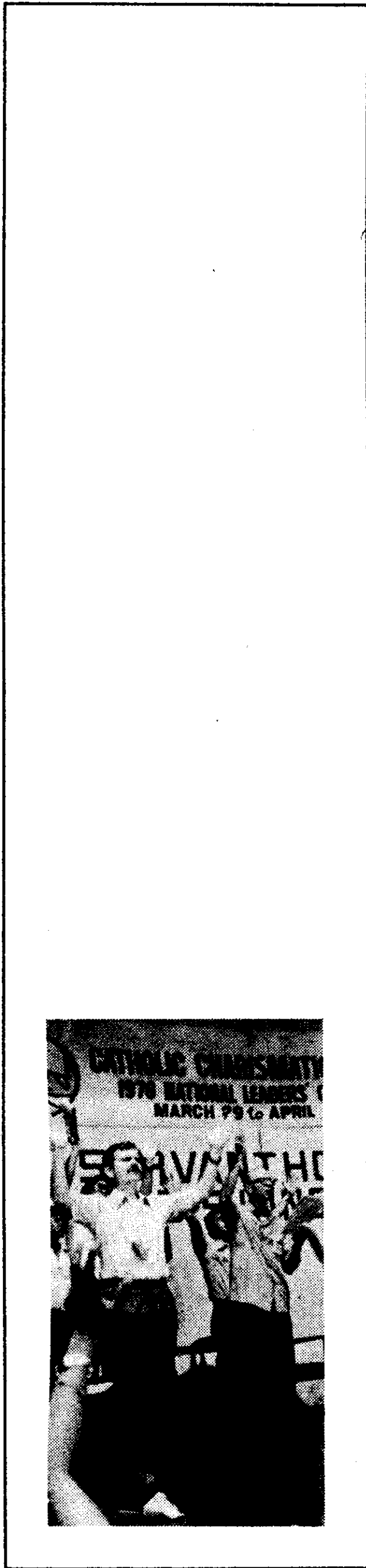
The most explicit statement of how this is being done is presented in *The Emerging Order: God in the Age of Scarcity*. Its principal author is Jeremy Rifkin, who, as Fellow of the terrorism-linked Institute for Policy Studies, collaborator of the Club of Rome, founder of the anti-Constitution Peoples Bicentennial Commission, and director of the spin-off Peoples Business Commission, would seem a most unlikely convert to Christian fundamentalism. In a recent interview, Rifkin explained his new-found gift of grace: "There is a process developing here similar to what Khomeini did in Iran. The

only difference is that Islamic fundamentalism is a reaction against the *introduction* of science and modernization, while the emerging American fundamentalism is a response to the *end* of science." (emphasis added—ed.)

The Emerging Order presents the theological arguments and examines the growth and influence of the group which Rifkin seeks to mold into the shock-troops and "militant students" of American Khomeinism—the "charismatic" and evangelical fundamentalist Christian movement. Rifkin's argument is both acute and vicious: in an era when collapse is imposed on the world economy, the dislocated population must be induced to accept a fervent, "religious" enthusiasm for the apocalyptic, coming end of science—but this in turn means they must also accept the end of God.

Writes Rifkin: "The age of expansion, with its faith in unlimited economic growth and the governing truths of science and technology is about to give way to a new age of scarcity and economic contraction. . . . At the same time, we are in the early morning hours of a *second* Protestant reformation . . . [P]opulation size must be stabilized . . . emphasis placed on decentralized, self-sufficient communities . . . [and]





production based on labor-intensive, as opposed to capital-intensive, methods. . . . The end of the prevailing economic epoch presages the end of the prevailing theological one as well. . . .”

“A steady-state [zero-growth] society,” Rifkin continues, “will require that each person live a much more frugal or spartan lifestyle. . . . Goals will shift from the material and physical to the spiritual and transcendent. Finally, in the model steady-state society, science will no longer reign supreme as the arbiter of an absolute set of truths upon which all life is governed.”

Rewriting Genesis

This new theology is based upon a perverse reading of *Genesis* which understands God’s injunction that man hold dominion over nature as meaning “stewardship,” rather than what Rifkin describes as “people’s unrestrained pillage and exploitation of the natural world.”

Like the proverbial devil quoting scripture, Rifkin explains: “The new interpretation of *Genesis* begins with the idea that since God created the heavens and the earth and everything in the world, all his creations take on importance and an intrinsic worth because they are of his making. . . . [W]hat God has created is fixed . . . [and] anything that exploits or harms God’s creations is sinful and an act of rebellion against God himself. Likewise, anything that undermines the ‘fixed’ purpose and order that God has given to the natural world is also sinful and an act of rebellion.”

Rifkin is aware, of course, that “creation theology” is nothing but a restatement in clerical disguise of the environmentalists’ pseudoscientific enthronement of the Second Law of Thermody-

namics and entropy as the governing principle of the universe, an outlook given its modern expression by the demonologist Issac Newton. He writes: “The Second Law of Thermodynamics posits a similar view of history. It states that all matter and energy were created, in this original state, with an order and value to them. That ordered state is continually being eroded by an irreversible natural process. . . . In maintaining the illusion that technology can overcome the forces of disorder at work in the world—that is, reverse the process of entropy—human beings have committed the ultimate sin. . . .”

For all his talk about a new religious revival, Rifkin’s intention is in fact the destruction of the Christian religion by propagating the idea that God Himself has limits. This argument, embodied in the emerging “creation theology” pushed by certain fundamentalist churches—as well as Rifkin’s Jesuit-controlled Latin American terrorist colleagues—is the key epistemological weapon being used to seduce especially the old-line denominations into embracing a pagan view of God and the universe. Clothed in anti-liberal, anti-Darwinian trappings, creation theology, according to one of its adherents, Luther Sunderland, is actually the brainchild of some of the worst liberal atheists around, notably Karl Popper and the British Museum. Rifkin is actually arguing against the existence of God. For if God created the universe out of nothing—brought order out of disorder—who is terrorist-controller Rifkin to claim the opposite, or to argue that man, created in God’s image, is incapable of exercising his creative power to continue the scientific process of creation?

—Kathleen Murphy

BOOKS

FIN-DE-SIECLE VIENNA: POLITICS AND CULTURE

by Carl E. Schorske

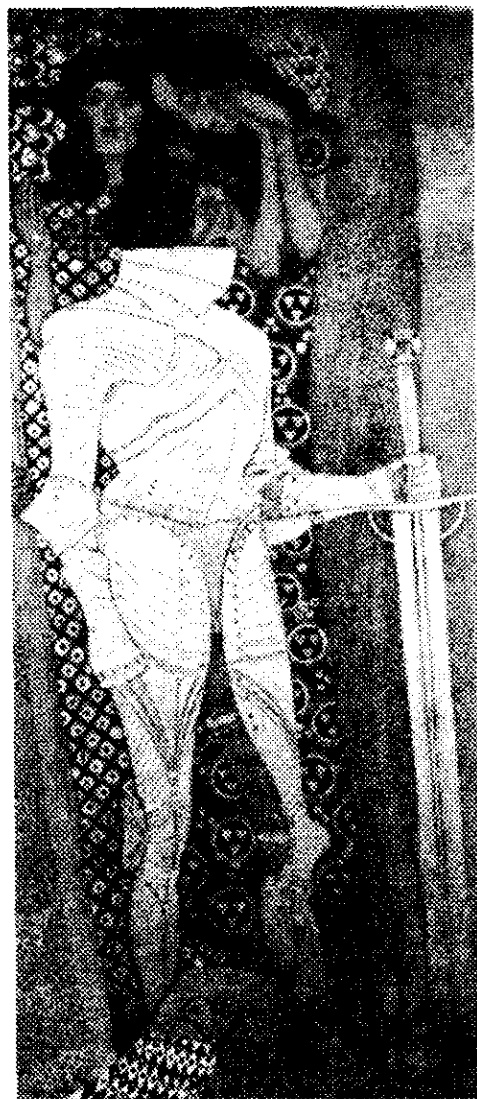
Alfred A. Knopf

1980

378 pages

\$15.95

From Klimt's
Beethoven Frieze



Profiles of Garbage

For those interested in investigating the modern historical origins of what is today billed as “the Aquarian Conspiracy,” Carl Schorske’s *Fin-de-Siècle Vienna* is an important source of insight and information—if one is forewarned of the dangerous hoax propagated throughout the book.

In seven essays, written from 1961 to the late 1970s, Schorske describes in detail a variety of artistic, philosophical, dramatic, literary, and political aberrations and cults which were created and nurtured in late nineteenth century Vienna. As one reads—and as Schorske intends—the parallels between Vienna then and New York City now will be drawn constantly. The reader will be shown the roots of such contemporary phenomena as the counter-culture’s fixation on “artistic” pornography, like the works of Aubrey Beardsley, and widespread belief among the U.S. population that (to use the Viennese poet Hugo von Hofmannsthal’s expression) “politics is magic.”

Schorske’s writing covers a wide ground: from Gustav Klimt’s and Max Klinger’s “Secession” school of artists who created a pornographic, pseudo-Isis cult around the great works of Beethoven and Schiller, to the influence of Freudian psychoanalytic theory on the contemporary cultural scene, to the Nazi and Zionist precursor movements of Schonerer, Lueger, and Herzl.

But as he covers this wide

ground, Schorske is never an “objective” depicter of events. He is, by his own confession, providing a profiling (“how to”) manual and proposed set of belief structures for the decadent and demoralized liberal establishment of today.

The Death of History

The intentional lie in Schorske’s book is easy to identify. The aberrations of Vienna and today are, by Schorske’s account, *sociological phenomena*, the “oedipal rejection” psychosis of masses of people in response to the “experience of liberal political eclipse and failure.”

This of course is nonsense. Vienna was a test-tube for the European—particularly British—oligarchy’s social experiments in implementing a universal new dark ages. Whatever rot was being developed by the cult circles of Oxford University was poured into Vienna through the agency of the Hapsburg oligarch’s pet economists, philosophers, artistes, and scientists—just as America today was targetted for subversion by the Huxleys, Cecils, Russells, and other scions of Britain’s decadent elite.

In his introduction, Schorske confesses why his book is being released *now*: “In the decade after 1947, the historical and social optimism that had been associated with the New Deal and the struggle with the Nazis finally broke down. . . . Now a mood of pessimism . . . settled over an intelli-

gentsia that, whether centrist or radical, liberal or Marxist, had for several decades been united in social optimism. . . . In short, the liberals and radicals, almost unconsciously, adapted their world-views to a revolution of falling political expectations."

Herzl and the "Collective Anglo-Moses"

One of Schorske's essays in ideological profiling is of particular interest to this author. In "Politics in a New Key—An Austrian Trio," Schorske presents devastating confirmation of my thesis that Zionism had its origins in the race-cult ideology of the British oligarchy and shared the same oligarchist patrons. (This thesis was published in the "Zionism Is Not Judaism" issue of *The Campaigner*, December 1978, in the article, "How Britain's Biggest Racists Created Zionism.") Schorske demonstrates that the "father of Zionism," Theodor Herzl, shared with Nazi-precursor ideologues Georg von Schonerer and Karl Lueger ("the inspirers and political models of Adolph Hitler") the political dream of merging "the masses" at the margins of capitalist society with the aristocracy of the Austro-Hungarian Empire in a common alliance against the capitalist order.

Schorske documents Herzl's obsessive imitation of the British aristocracy. "Herzl's persistent loyalty to contemporary Austro-Liberalism," Schorske writes, "was reflected in the elements of anglophilism which permeated his program. The new Jews would be sportsmen and gentlemen. . . . The Society of Jews, the corporation to lead the Jews politically, would organize the movement. . . . [said Herzl,] 'The Society of Jews is the new Moses of the Jews.' It was to

be centered in England and composed of leading English Jews, a collective Anglo-Moses! . . . For the future Jewish social order, something like the British ideal of a politically effective and responsible aristocracy remained with him. . . . A more vivid instance of the role of aristocratic fantasy in the birth of post-liberal mass politics would be difficult to find."

Before this vision of Zionism was concretized, "the last moor snapped" in Herzl's mind, and he needed only a performance of Wagner's cultist *Tannhäuser* to open the door to his Zionist-state conception. "Wagner must have been to Herzl, as to so many of his generation, the vindicator of the heart against the head, the *Volk* against the mass." Herzl believed in the "primacy of the irrational in politics," that the "will to die" was "essential to his dynamic politics" in which "sheer psychic energy [was] the motive force in history."

From the irrational to the grotesque was as ready a transition with Herzl as it is for today's cults. Herzl, Schorske comments, believed in the "power potential of induced crisis," a characteristic he "shared with the anti-Semitic leaders. . . . [E]ven if by the indirect route of provoking pogroms."

From the standpoint of this political psychopathology, it hardly reads ironically when Schorske writes, "At the Sofia station, [Herzl] was greeted with cries of 'Fuhrer,' 'Heil,' and 'Lord Israel.'"

In sum: "Several features of Herzl's attitude as he approached his moment of conversion betray his deep kinship with Schonerer and Lueger: his rejection of rational politics, and his commitment to a noble, aristocratic leadership style with a strong taste



for the grand gesture. Another tie linking him to his enemies, even though he drew different conclusions from it, was his distaste for the Jews."

Throughout the rest of the essay, in describing Schonerer and Lueger as men with "aristocratic pretensions," as "pseudo-aristocrats," as "neo-fascist theorists" who wanted to link "aristocracy and people," Schorske is describing the *oligarchical principle* in action, as he does in his chapters on artistic perversions of Vienna. But this is implicit; the question of oligarchical sponsorship of such phenomena is either mystified or omitted. In that sense, Schorske's book, ultimately, is a fraud. This explains why *Fin-de-Siècle Vienna* received such enormous play in academic and literary circles, culminating in a front-page article in the *New York Times Book Review*, penned by none other than leading British Intelligence operative Hugh Trevor-Roper, himself one of the leading profilers of political and social movements throughout history.

—Mark Burdman

About the Authors

Helga Zepp LaRouche, author of "The Secret Knowledge of Friedrich Schiller," is an Executive Committee member of the International Caucus of Labor Committees. Mrs. Zepp LaRouche, a citizen of West Germany, is chairman of the European Labor Party. In 1976, she ran as the ELP's candidate for West German Chancellor, and headed her party's slate of candidates in the first elections for the European Parliament last year. In that campaign, Mrs. Zepp LaRouche created a profound impression through her television appearances in support of nuclear power and the European Monetary System.

Mrs. Zepp LaRouche is currently preparing a study of the life and work of Cardinal Nicholas of Cusa. She is the wife of U.S. Democratic presidential candidate Lyndon H. LaRouche, and actively campaigns on his behalf.

Warren Hamerman, author of "America's Unpaid Debt to the European Republicans," is a member of the Executive Committee of the International Caucus of Labor Committees, and is National Campaign Director of the presidential campaign of Lyndon LaRouche. Mr. Hamerman's studies first appeared in *The Campaigner* in 1975 with the publication of his article, "The Self-Development of the Biosphere," a groundbreaking treatment of the history and theory of biology. He is the author of "The Overlooked Importance of Pasteur," and frequently contributes articles to *The Campaigner* on music and history.

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LETTERS

Continued from page 3

brothers, one of them being a close friend of Schiller and the father of the *Humboldtsche Gymnasium*, the other travelling around the world and meeting with important figures such as Simon Bolivar or Thomas Jefferson (in 1804). But for now many thanks for Donald Phau's article and best wishes for further work.

Hans Peter Müller
Hannover,
West Germany

Dante's Politics

To the Editor:

Having read Muriel Mirak's study "How Dante Used Poetry to Start the Scientific Renaissance" in the April issue of *The Campaigner*, I thought your readers would be interested to know that Dante was Europe's leading political figure during his own lifetime. He undertook his serious written works as a method of expanding his political influence; for him, poetry was the highest medium of political expression.

Dante emerged as a political leader shortly after his thirtieth birthday, in 1295. By 1300 he had successfully helped organize the Tuscan League, a confederation of independent Tuscan cities, including his native Florence, and had achieved wide fame when, through his eloquence, he convinced the Commune of San Gimignano, some 40 kilometers south of Florence, to join it. As a result, in that year he was elected to serve a three-month priorate, the highest elective office in Florence.

Although only one of six such officers, Dante was the intellectual and spiritual architect of Florentine policy in the crucial years

1300-1301, when Florence was involved in the battle that was to determine the fate of Europe in the century ahead.

Pope Boniface VIII Caetani, seeking to further the feudal ambitions of his family, had entered into an unholy alliance with the French king, Philip the Fair. The French army was to form a league of Guelph (pro-papal) states under the control of the Pope, to rule Italy and destroy forever the claims of the German Holy Roman Emperor to rule there. A French army under Charles of Valois, the French king's brother, was duly dispatched to Italy to enforce the pope's ambitions.

Dante was the leading opponent of this scheme. His outlook was based on a policy of developing the cities of Tuscany as the leading force for development all over Europe. To play this role, Florence and the other Tuscan cities had to preserve their independent status; they would accept their nominal status in the medieval hierarchy as vassals of the Pope and the emperor, but in practice would pursue the expansion of urban civilization. This for Dante was the aim of the Tuscan League, and of politics generally.

Dante and the Guelphs

After the Defeat of the Hohenstaufen emperors in 1266-68, Florence had become a leading Guelph city—that is, it owed allegiance to the pope, as opposed to the Ghibellines, the partisans of the Emperor. But in the 1290s two factions emerged within the Guelphs, called the White and the Black. The former represented a Florentine nationalist outlook which accepted the traditional papal preference but from the standpoint of the primacy of Florentine business interests. The Black Guelphs were feudal oligarchs who preferred



Dante

knighthood from the French king to office in the Florentine government.

Dante emerged as the leader of the White Guelphs, although he rejected any role as a mere spokesman of a faction. During his priorship he exiled the leaders of both factions, including his fellow poet, Guido Cavalcanti, whom he described as "my first friend." His reason for this action is clear: Guido and the others were reducing the conflict to a typical factional and even family feud, thus weakening the resolve of the city to unite to defend itself against the French invasion, let alone play a larger international role.

Dante's policy was to create a militia and to organize the city to defend itself. Not surprisingly, this was the policy proposed for Florence by Leonardo Bruni a century later, and by Macchiavelli nearly two centuries later. Dante's name is associated with a series of measures to prepare the city for the coming conflict, and we learn from Boccaccio that not a single measure was acted on nor a single idea discussed before Dante's views were solicited.

LETTERS

With the approach of the French army it became clear that only a delegation to Boniface could save the city. At a conference of the city's leaders it was urgently proposed that Dante lead the delegation, to which he uttered his famous reply, "If I go who shall stay; if I stay who shall go?"

Dante finally resolved that only he could persuade Boniface that the pope's own interests truly lay in alliance with a league of independent cities. As he feared, however, Boniface was consumed by lust for territorial gain and blind to the degree to which he had placed himself in the control of the French army. However, the pope was only too well able to see how dangerous Dante would be if he returned to Florence, and by the simple expedient of holding Dante in Rome while sending the other two Florentine delegates back with soft and lying words, Boniface effectively disorganized the Florentines. By the time Dante set out to return to Florence, the political trap had been sprung. The White Guelphs invited the French into the city, and for their naiveté and cowardice were in return rewarded with banishment. Dante had reached Siena when he learned of his own banishment; he was later condemned to death in absentia.

He was never to return to Florence. Some bitter satisfaction was his when he learned of the capture, humiliation, and death of Boniface VIII at the hands of his former French allies in 1303. But for Dante this was already recognition that his political task now lay beyond the borders of Florence, and even of Italy.

In 1304 he made this recognition known in a small volume entitled *Vita Nuova*. Writing in the language of love, a poetical

language developed in the troubadour circles of Iberian Spain and the Languedoc of southern France, he told the history of the Florentine coup d'état and made known his intention to write in a new language, that is, the vernacular. At the same time, he made a definitive break with the exiled remnants of the White Guelphs. It is noteworthy that around this time he stayed briefly in Arezzo with his friend and fellow exile Dr. Petrarch, the father of the great poet who was Dante's political successor.

Organizing for the Future

The last seventeen years of Dante's life were spent organizing for a future mobilization of Europe against the Black Guelphs' dominance. Contrary to academic scribes, Dante was always hardheaded in his estimations of the political scene. His policy during the years 1310 to 1313, as set out in *De Monarchia* and in a series of famous open letters, was to seek out that political configuration which could best allow men to realize the purpose of their existence: passing on and enriching the greatest achievements of those who have come before.

The precondition for this, he argued, was first of all an end to war. For this reason he took up the cause of the Holy Roman Emperor Henry VII as the secret means to bring order to Italy, against the "dire rapaciousness" of the Black Guelph rulers of Florence and other city-states who, he charged, were flouting the higher order represented by the Emperor in the interest of their own greedy heteronomy. But unfortunately Dante had a better sense of how to conduct war than Henry himself. For although Dante urged Henry not to act like a typical feudal commander, and strike directly at

Florence, the heart of the Black Guelph conspiracy, rather than laying siege to the northern city of Bergamo, Henry did not respond until it was too late.

Indeed, in his final years Dante was truly a "party of one," as his ancestor described him in the "Paradiso." The *Commedia*, which was probably written in those years, is Dante's most complete legacy to his successors in the struggle to organize humanity against the evils that assail it. And it was his successors who laid the foundation for Italy's Golden Renaissance, and built up an international tradition of Platonic humanism that has inspired the best political leaders in every era from that day to this.

Thus after Dante's death it was his friend Petrarch who assumed the leadership role in organizing the overthrow of Black Guelph rule. While living in and near Avignon, Petrarch directed the activities of the Brotherhood of the Common Life, the rise of an English opposition to the Valois dynasty, and the revival of republicanism in Italy and especially Florence. He explicitly championed the Platonic outlook in opposition to the Aristotelian nominalism of the Black Guelph aristocracy.

At the time of his death in 1374 the fire of Neoplatonic humanism was rekindled in Europe, north and south. When the great Nicholas of Cusa, who had been trained by the Brothers of the Common Life, arrived in Florence in 1434 to meet the founders of the Florentine Renaissance, who had been steeped in Dante's work by Petrarch and Boccaccio, Dante's goal of recapturing Florence was fulfilled.

Stephen Pepper
New York City

EDITORIAL

Continued from page 3

LaRouche presidential election campaign. LaRouche's international campaign for the presidency is building a national machine just as John Quincy Adams did in 1824, with support and endorsements from major European humanist leaders—but it has yet to break the media blackout and vote fraud imposed by the Aquarian Conspiracy.

Every evil feature of Nazi Germany is being replicated in today's United States, albeit in the guise of 1984-style "friendly fascism." What else is the Aquarian Conspiracy but the ugly, irrational cultism which swept Germany then? Volcker's policies for economic genocide are identical to those of his predecessor Hjalmar

Schacht, who was Hitler's Finance Minister: Dictatorship is standing in the wings, as the Federal Emergency Management Administration assumes the power to rule by decree through the multiplication of deliberately contrived "emergencies."

Many good people have been morally disarmed. If the nation is to survive, we must not only mount an effective resistance to British tyranny and root out the traitors in our midst, but this time we must win the decisive victory. To do this is no easy task. As a nation, we are far below the level of those thousands of veterans of the Revolutionary process initiated by Benjamin Franklin, who lined the streets to greet Lafayette when he made his triumphal tour

of the U.S. to support Adams's bid for the presidency.

And here the truth of Rush's and Adams' analysis of this process is decisive. The Revolution *was* in the minds of the people—not as Ferguson and the kooks would have us believe, but in the commitment to rise above day-to-day, sheeplike existence and fight with the moral courage that springs from reason to establish the world's first republic. This battle must be fought again, and the nation must be uplifted again by the music of Beethoven and the poetry of America's beloved Friedrich Schiller.

For this, let us launch a new *Schillerzeit*—let us forge the weapons required for reason to triumph and rule.

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My task is to bring morality into the arena of day-to-day practice, to show how the world is actually organized in terms of that perspective. I must aid my fellow-citizens in seeing how morality can be made efficient in day-to-day practice. To do so, I must also expose, even ridicule, those popularized illusions which take the place of comprehension today."

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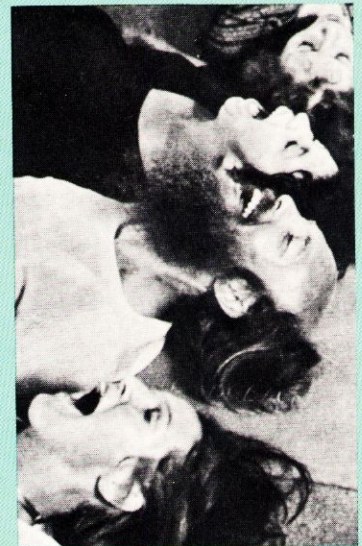
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